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Summer Reader

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July 1950
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ROUX
106
OIL SHAMPOO TINT
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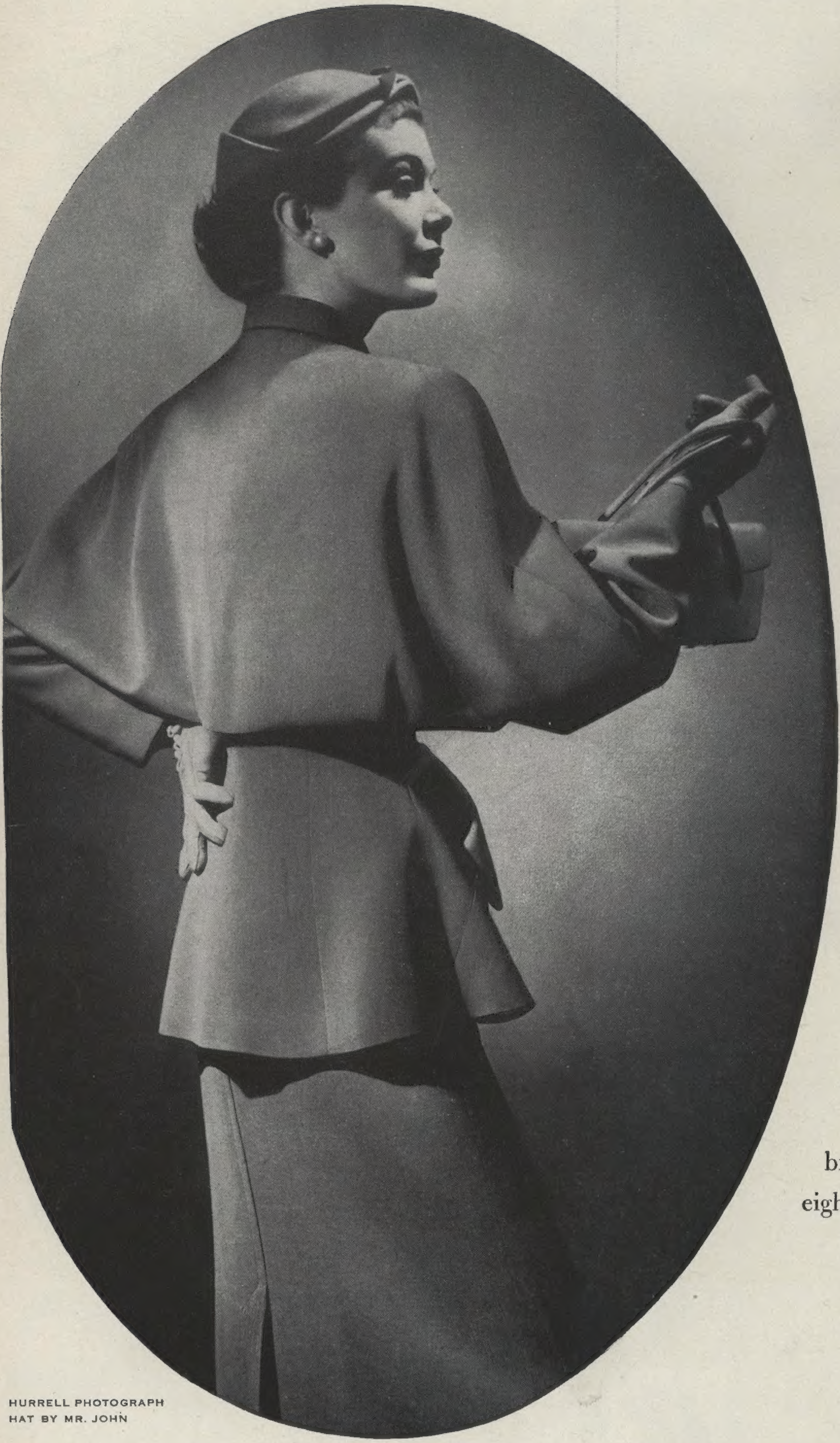

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Vol. 116, No. 1
Whole No. 1851

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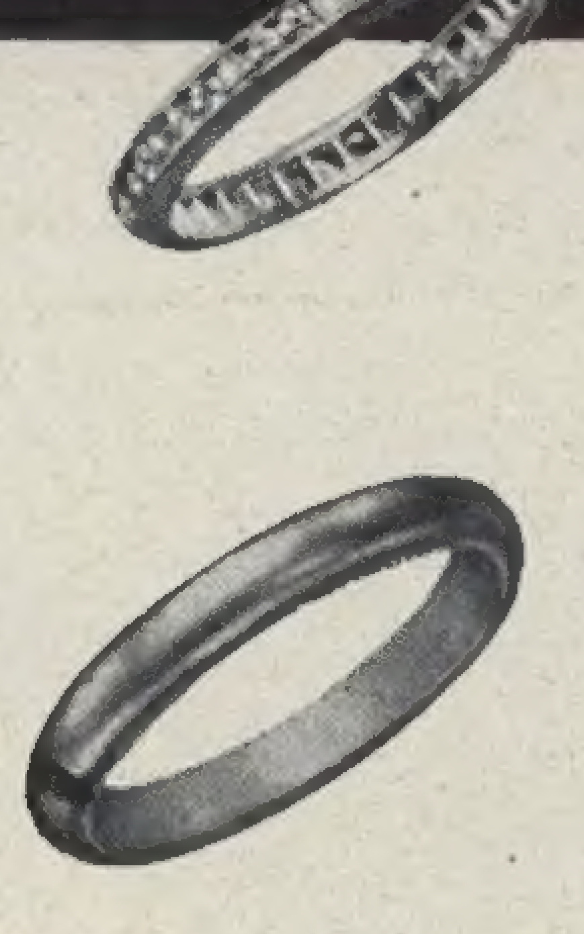

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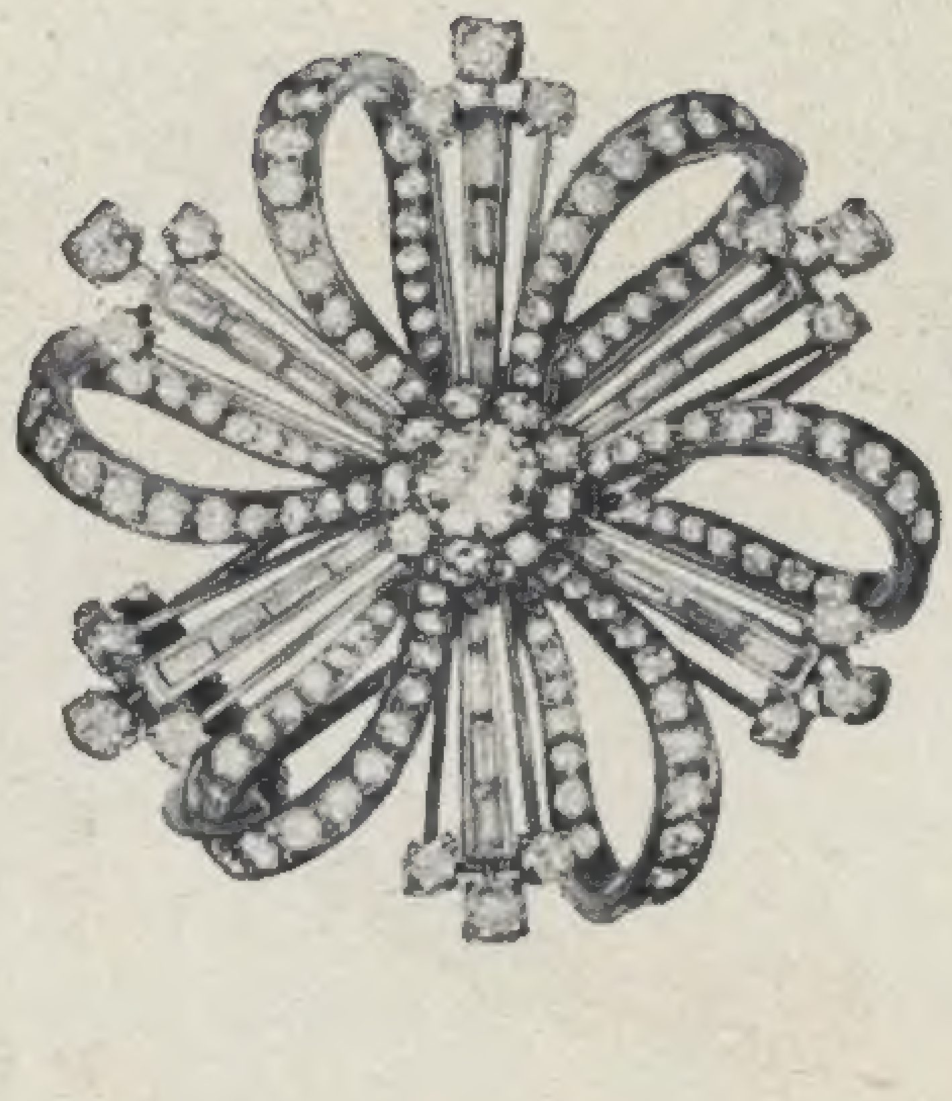

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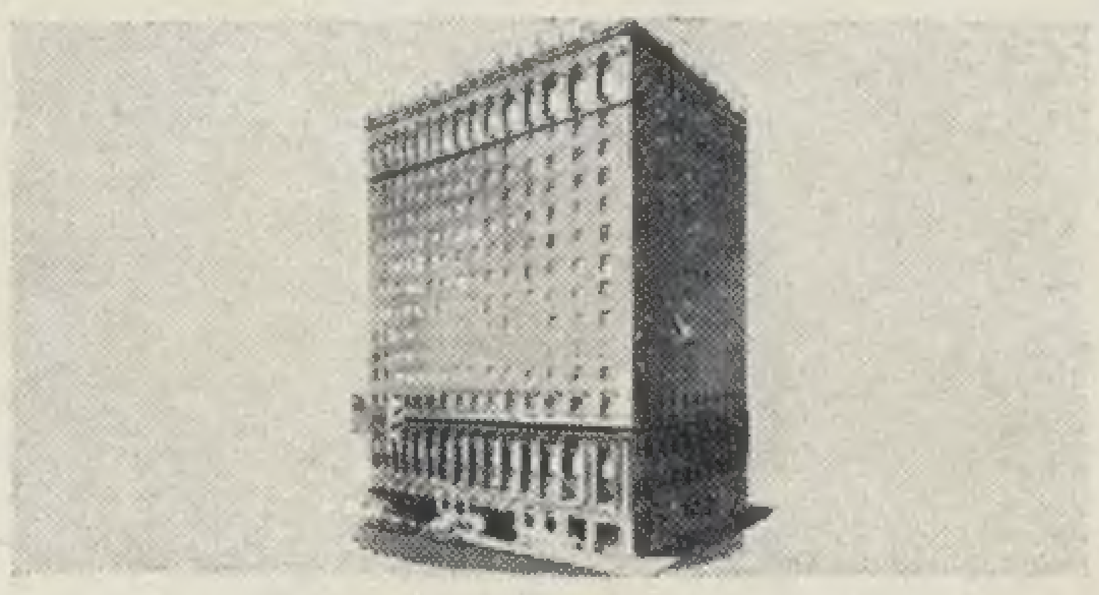

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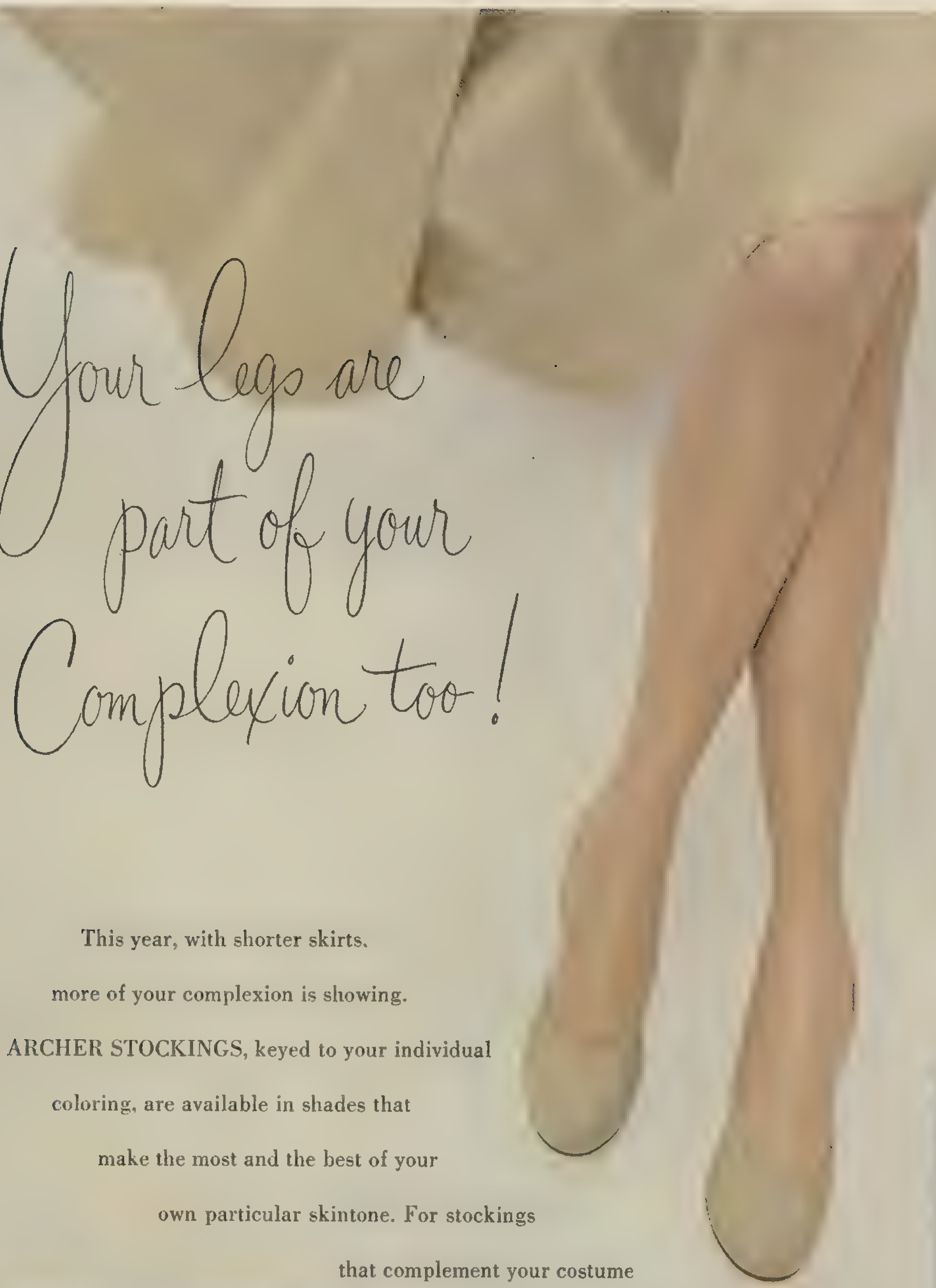

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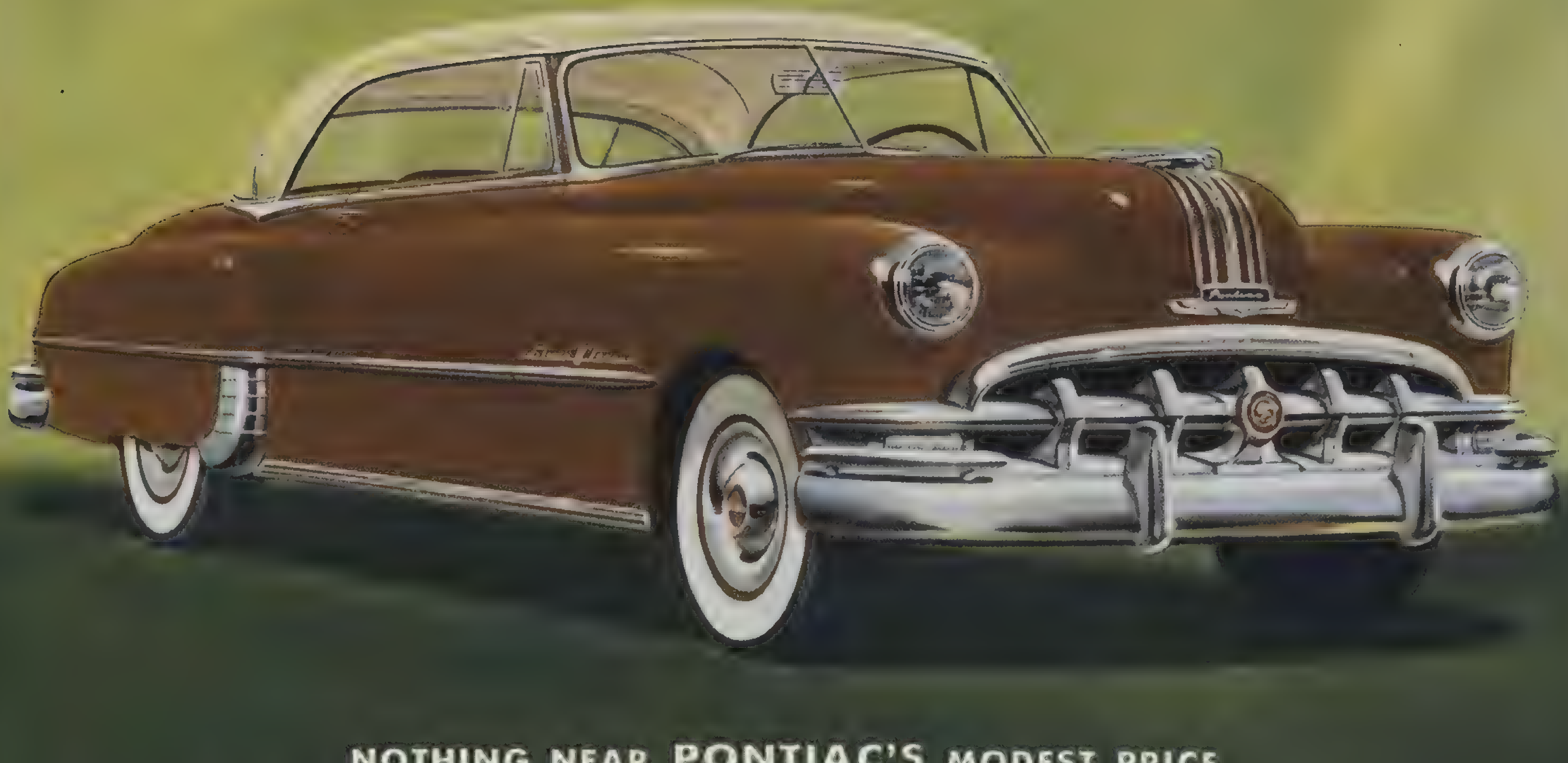

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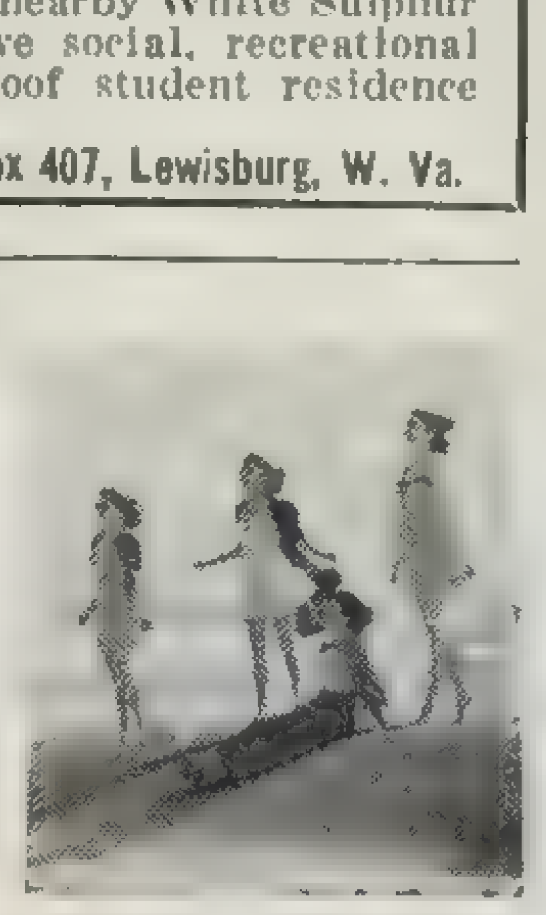

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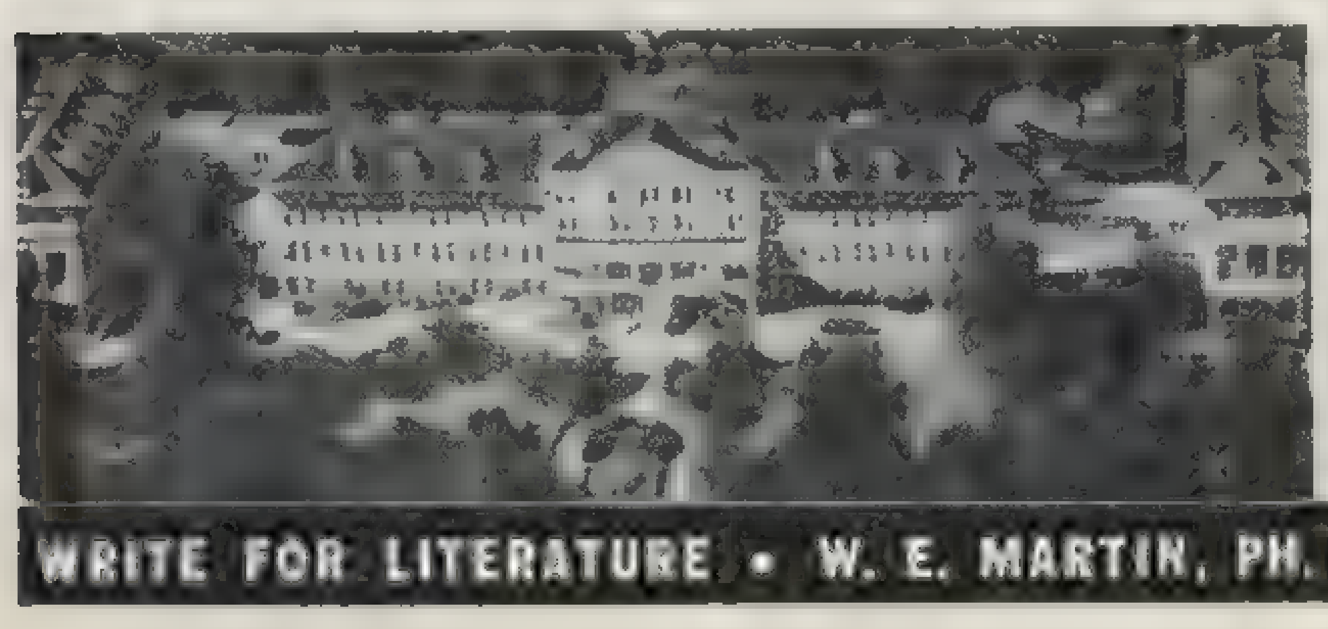

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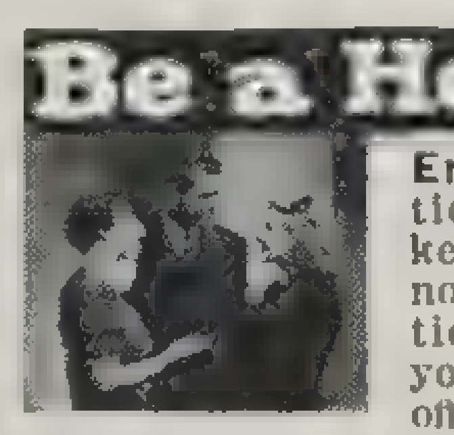

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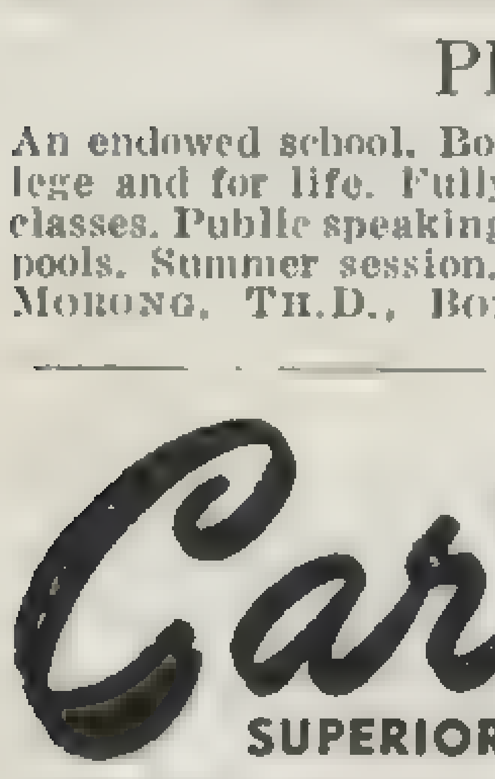

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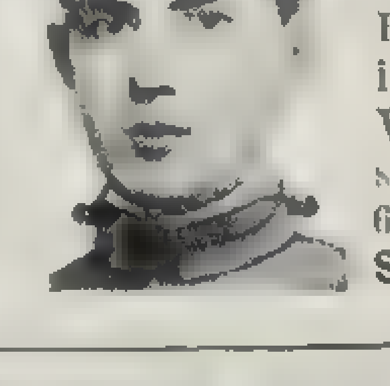

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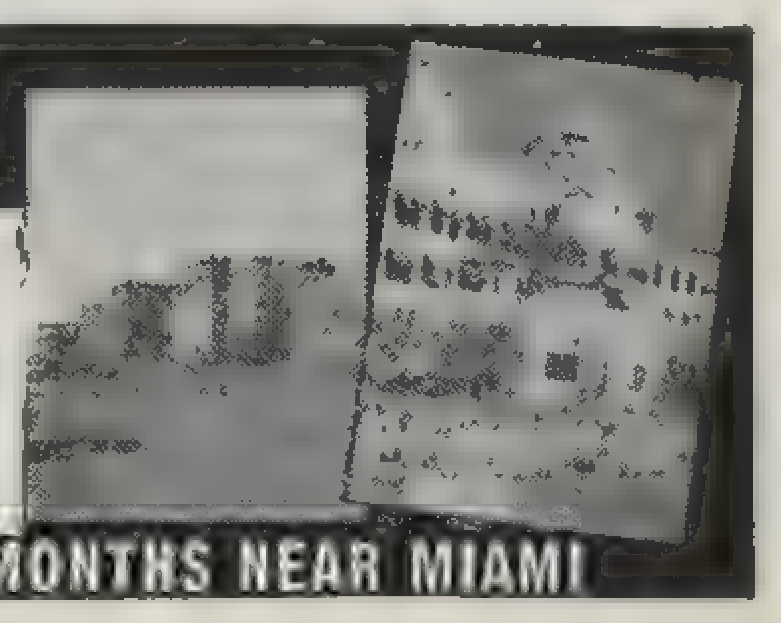

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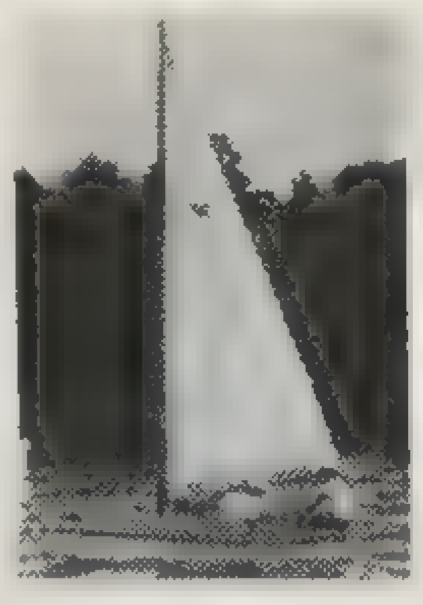

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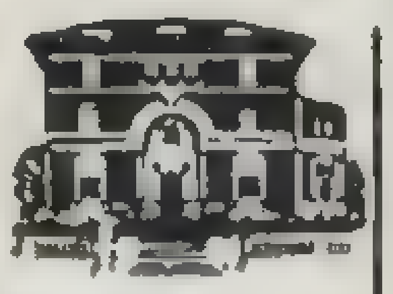

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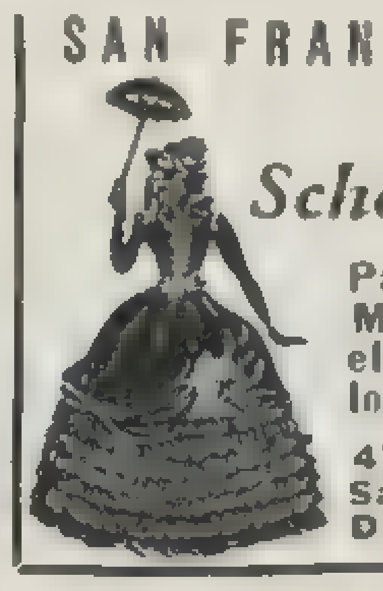

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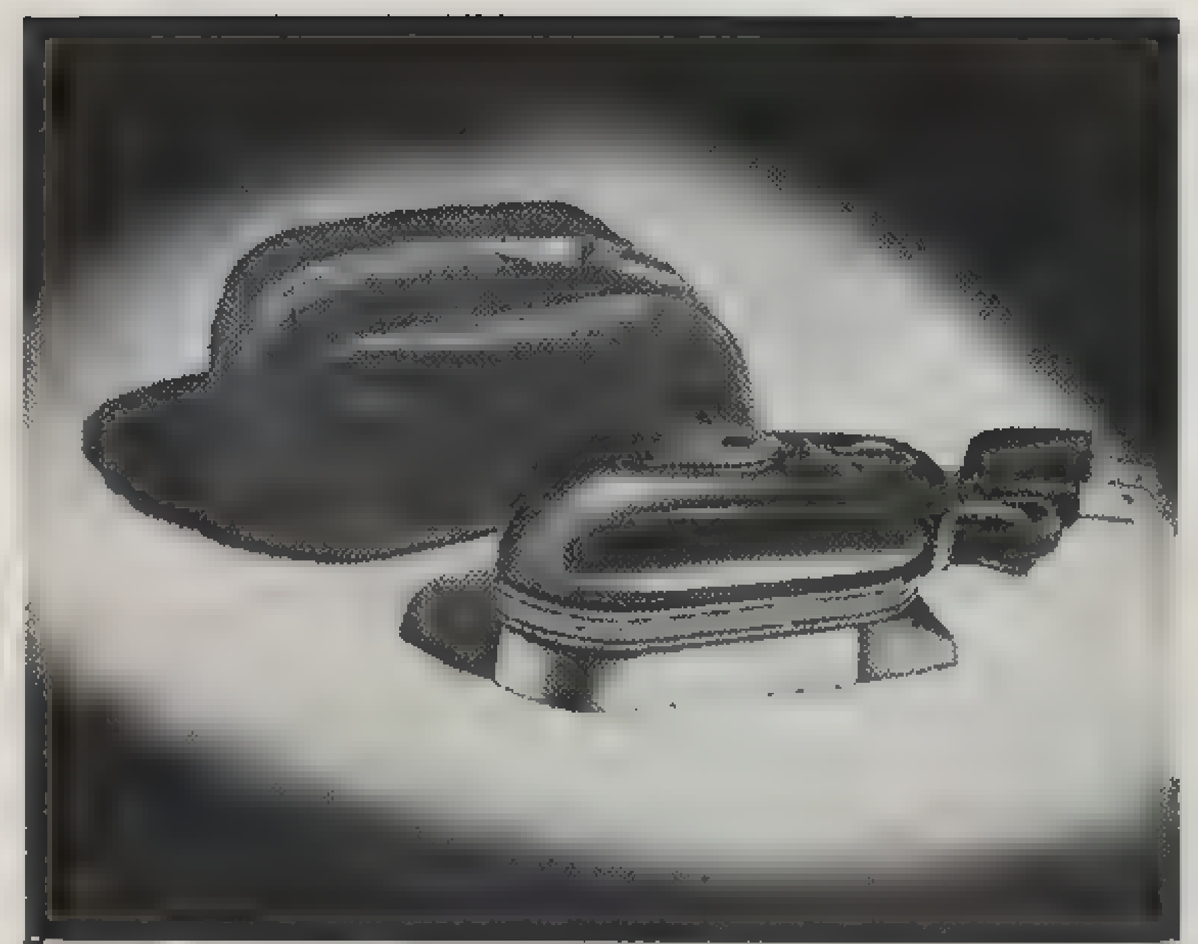

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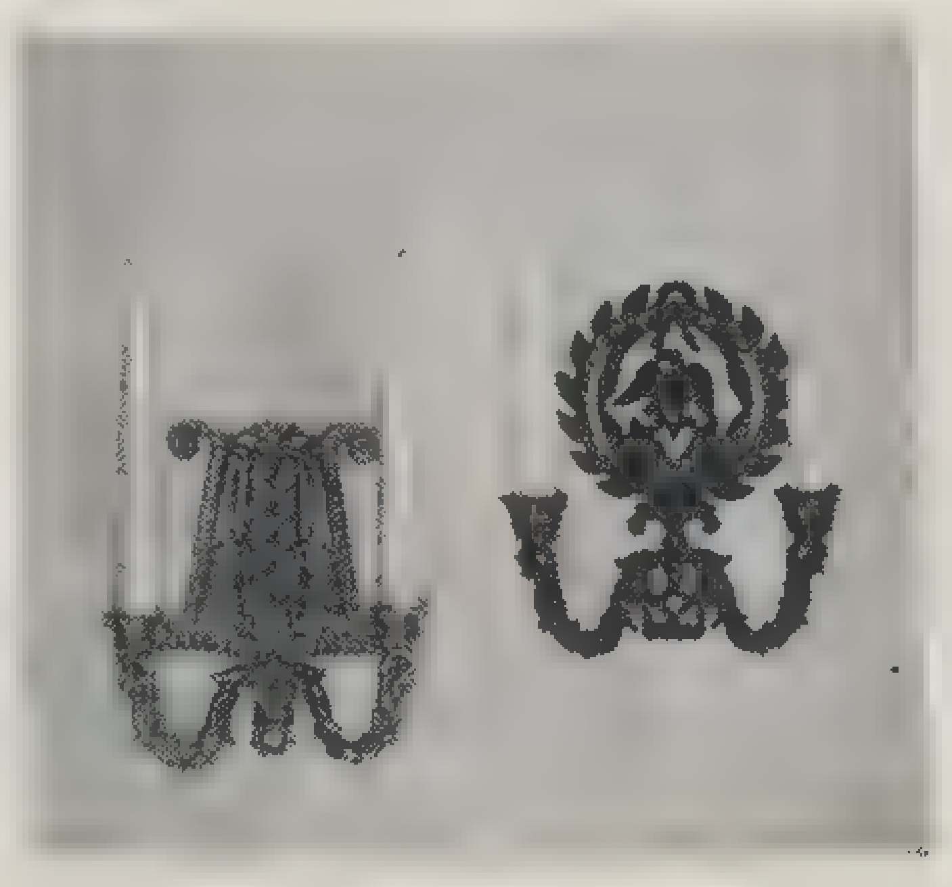

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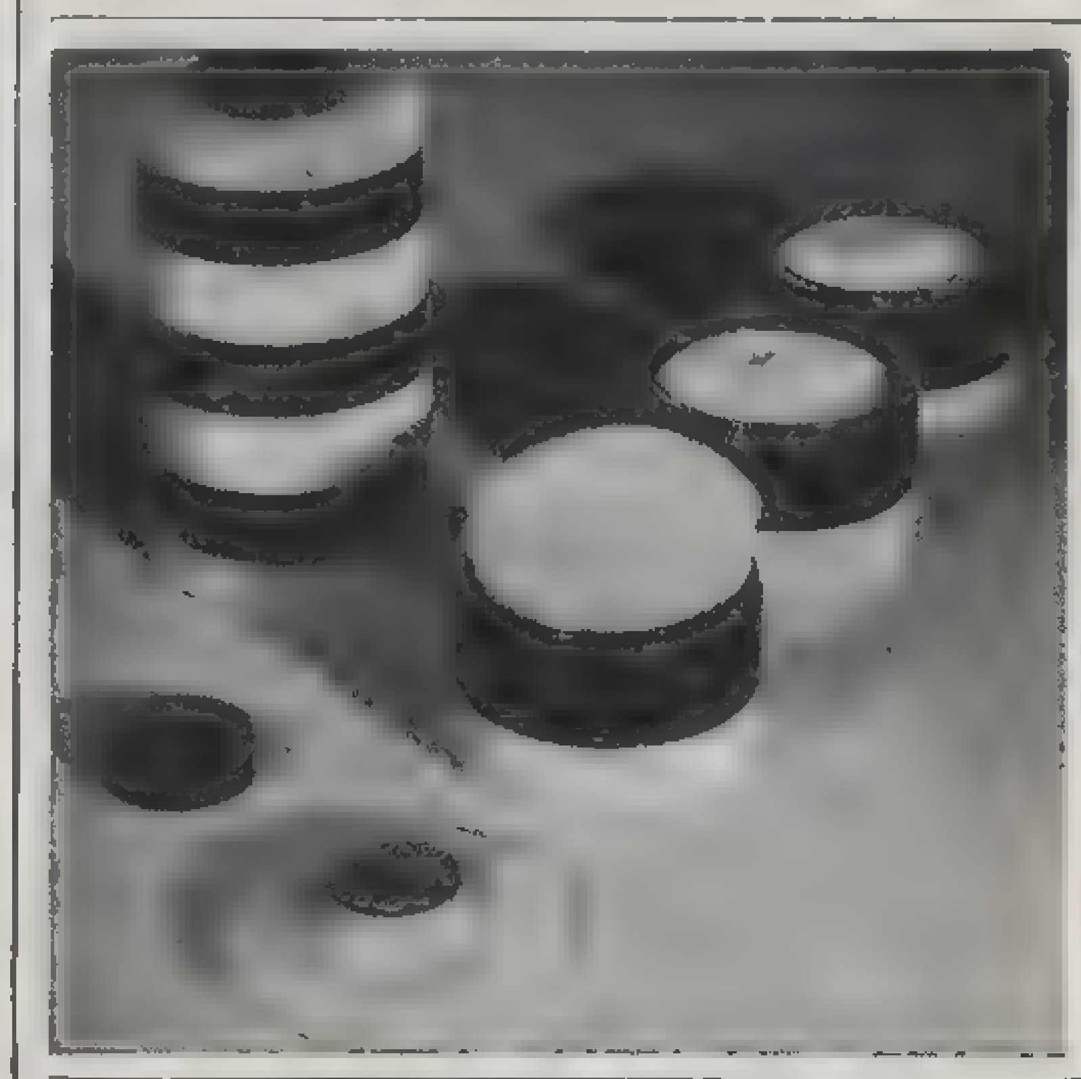

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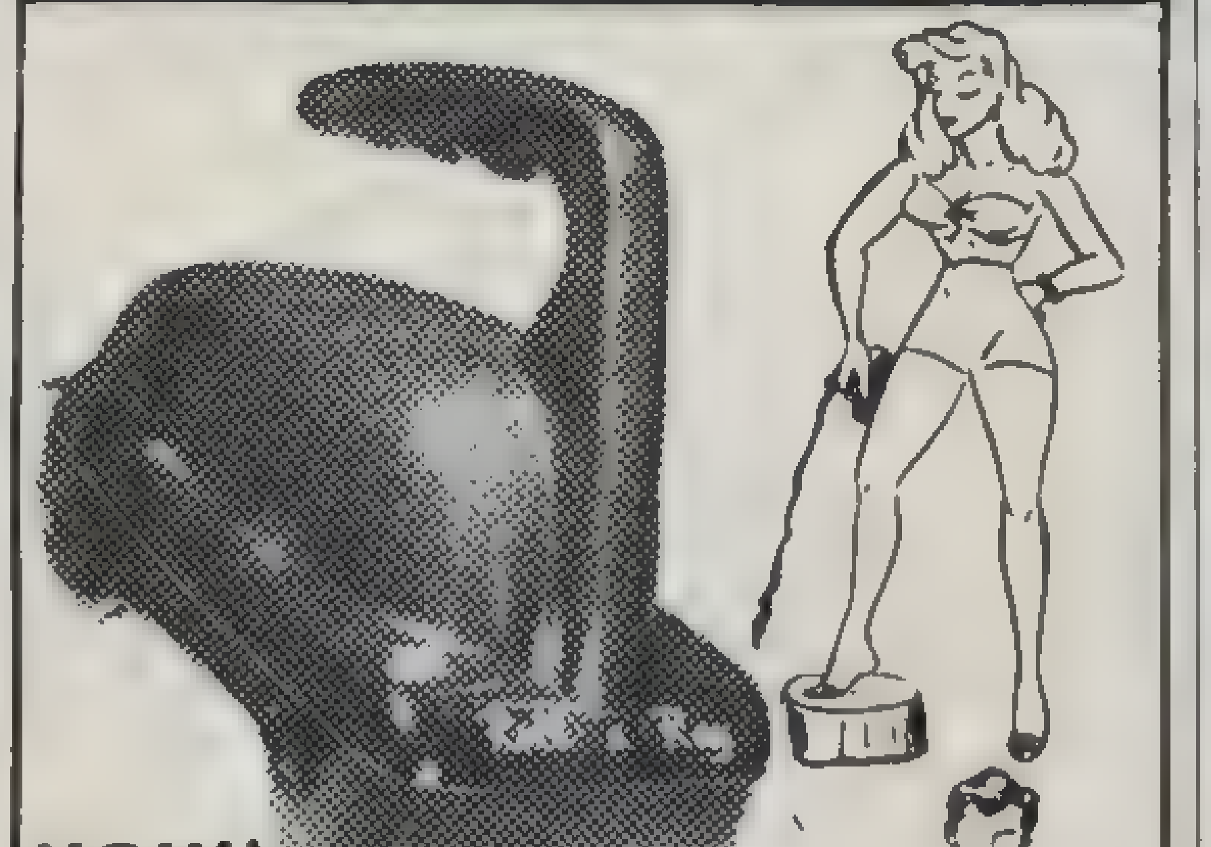

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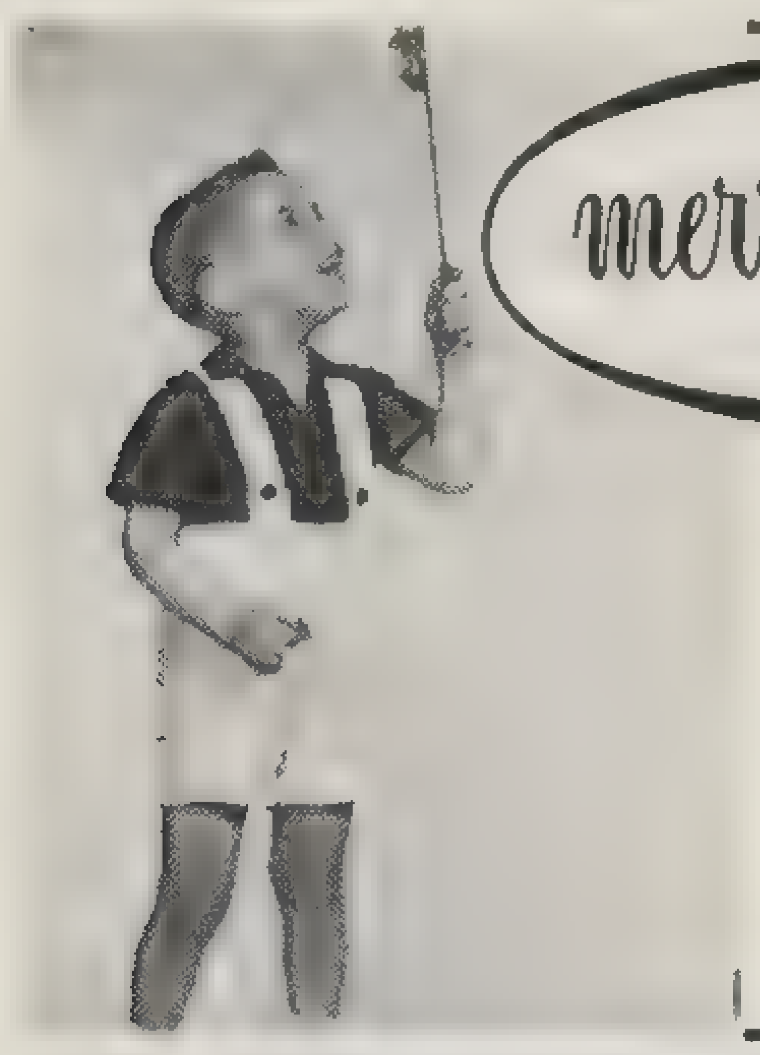

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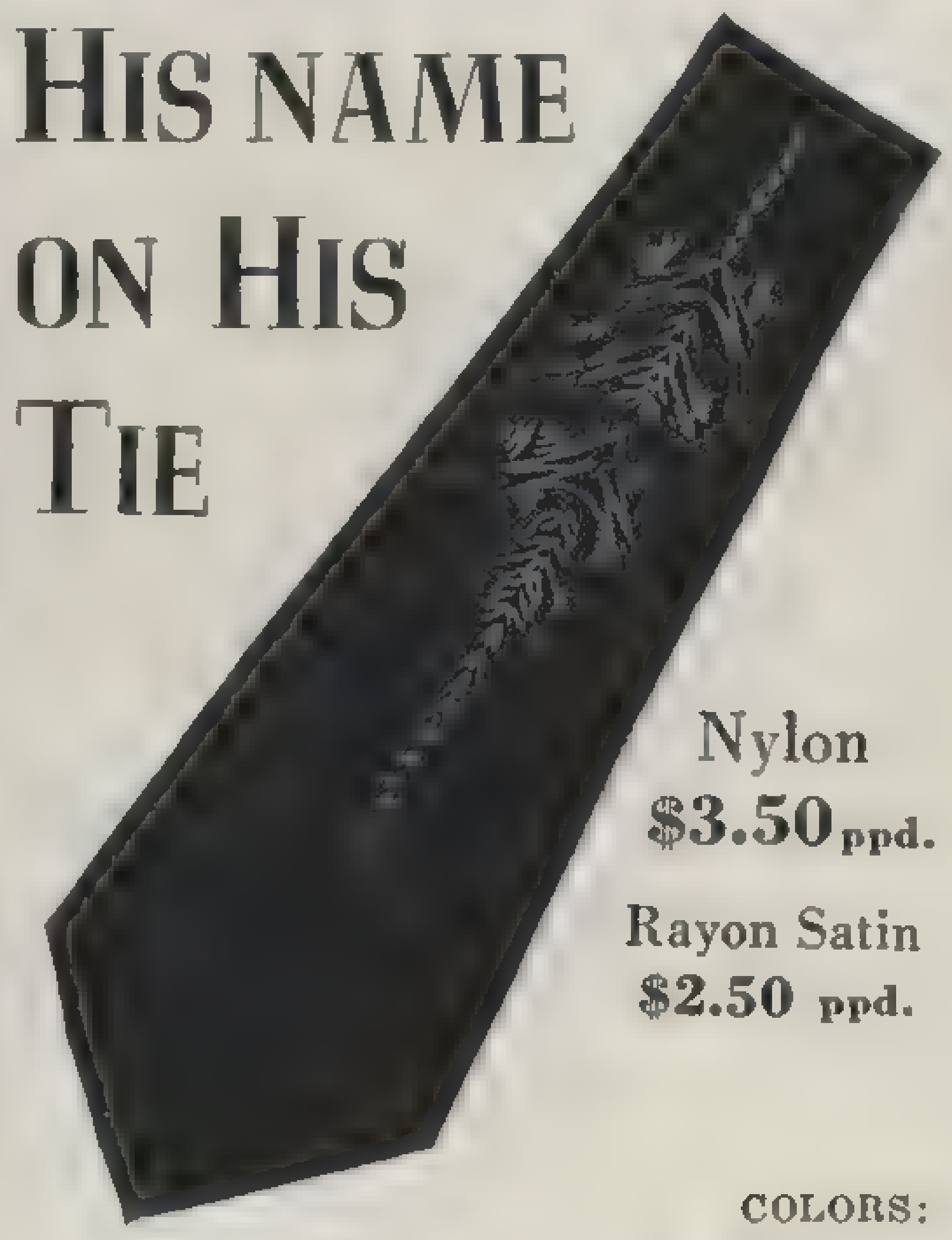

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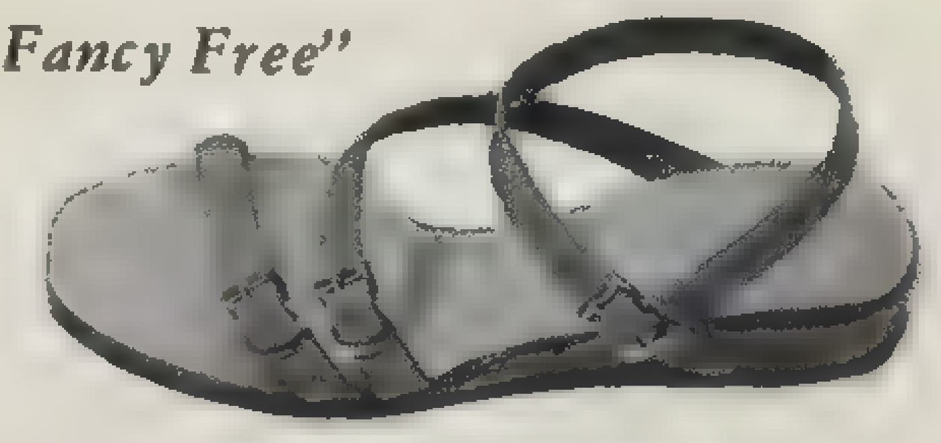

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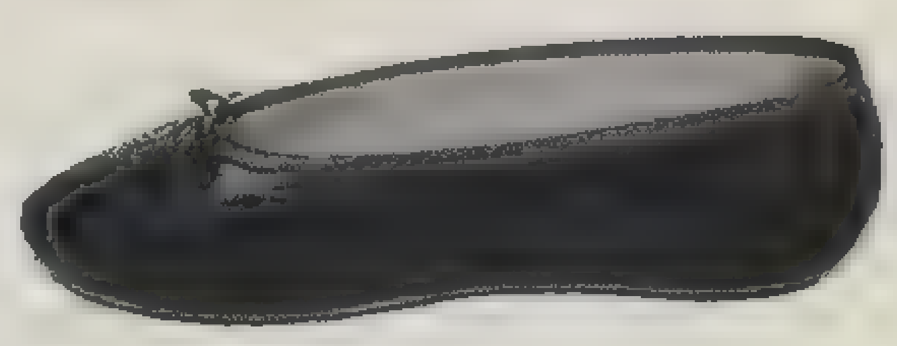

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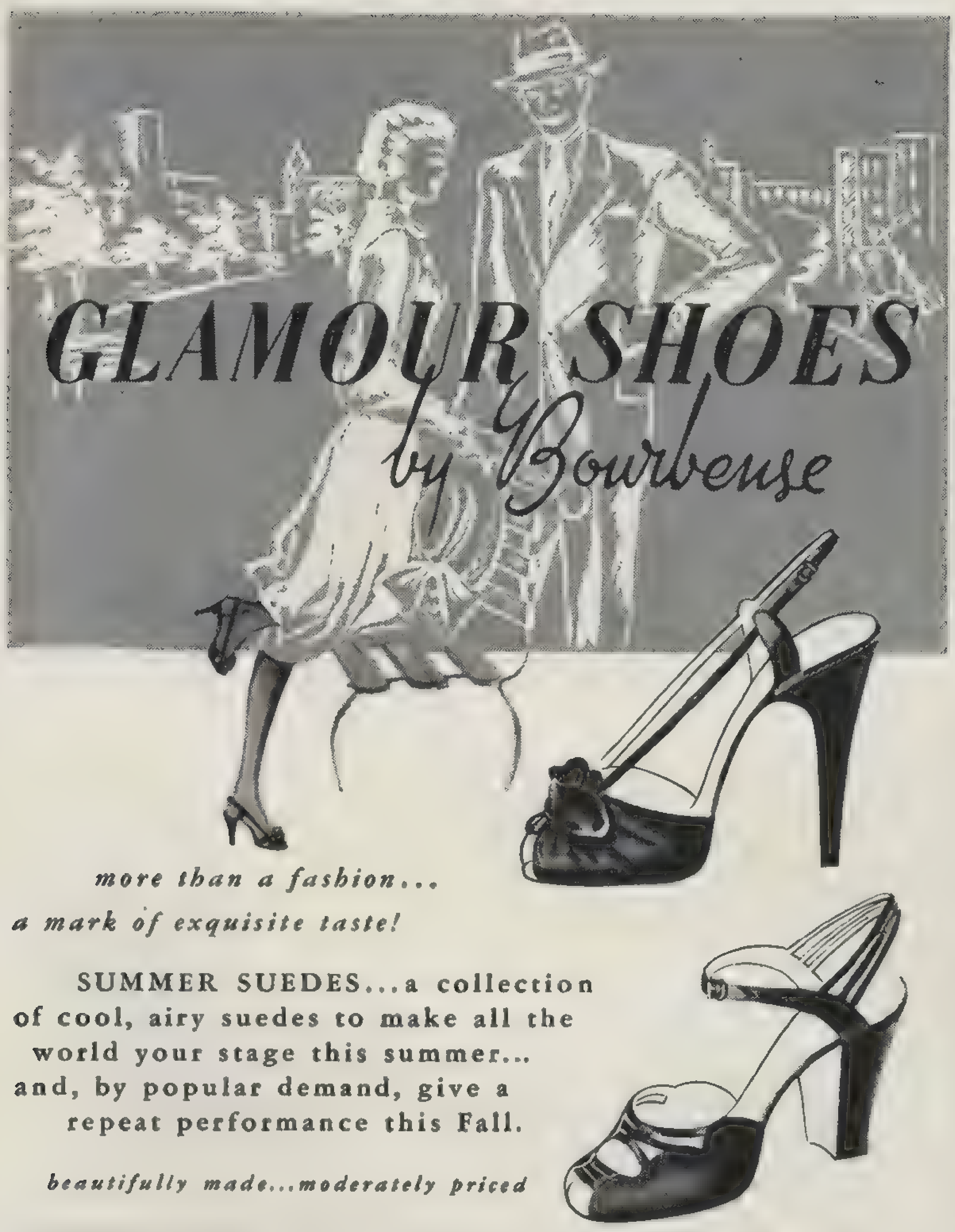

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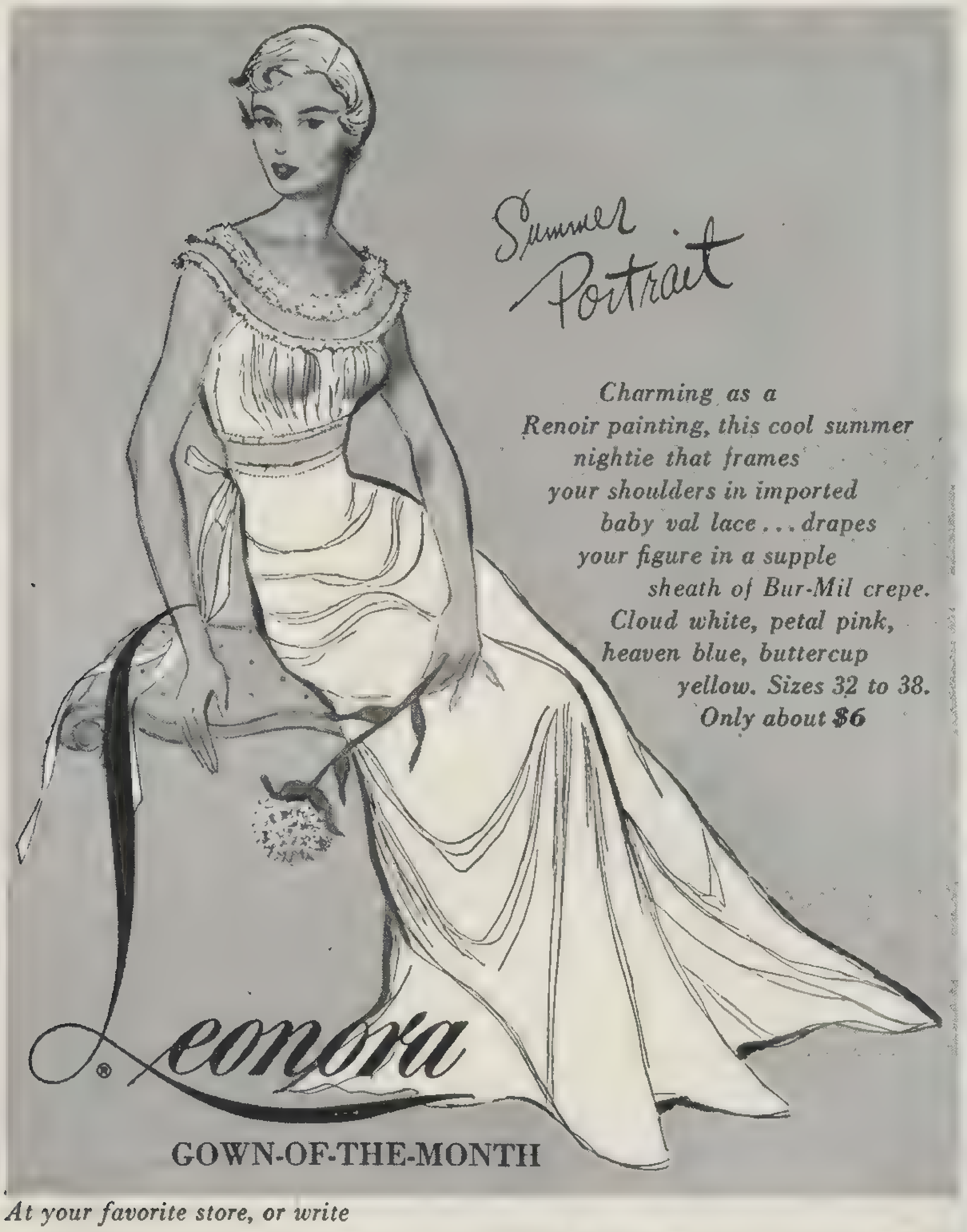

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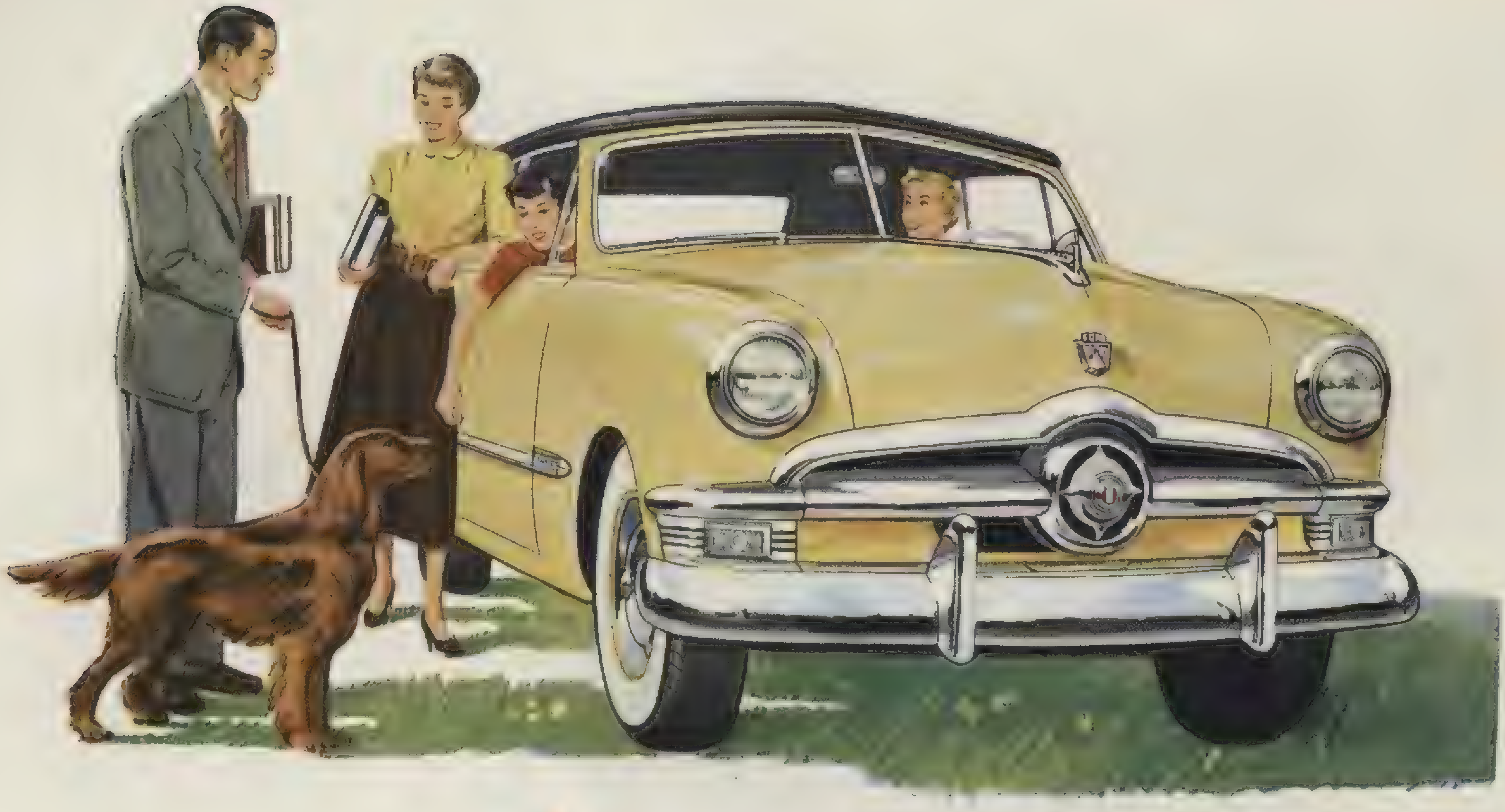

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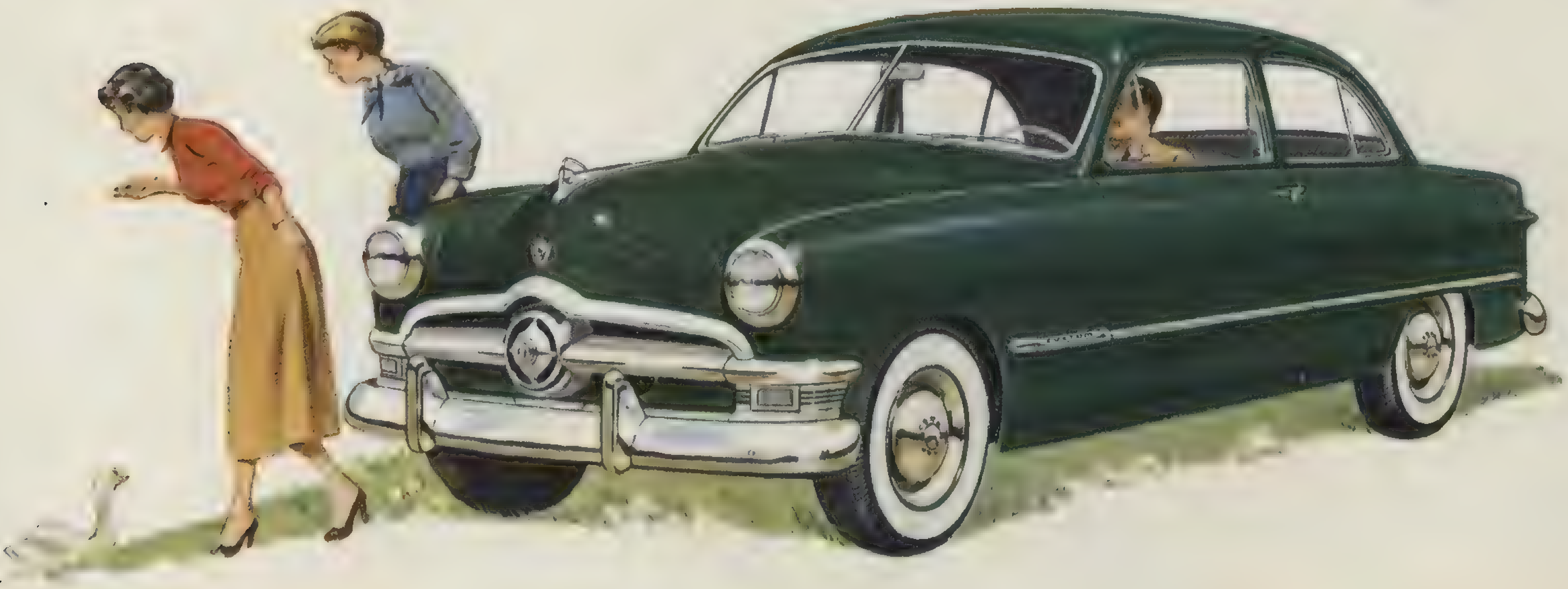

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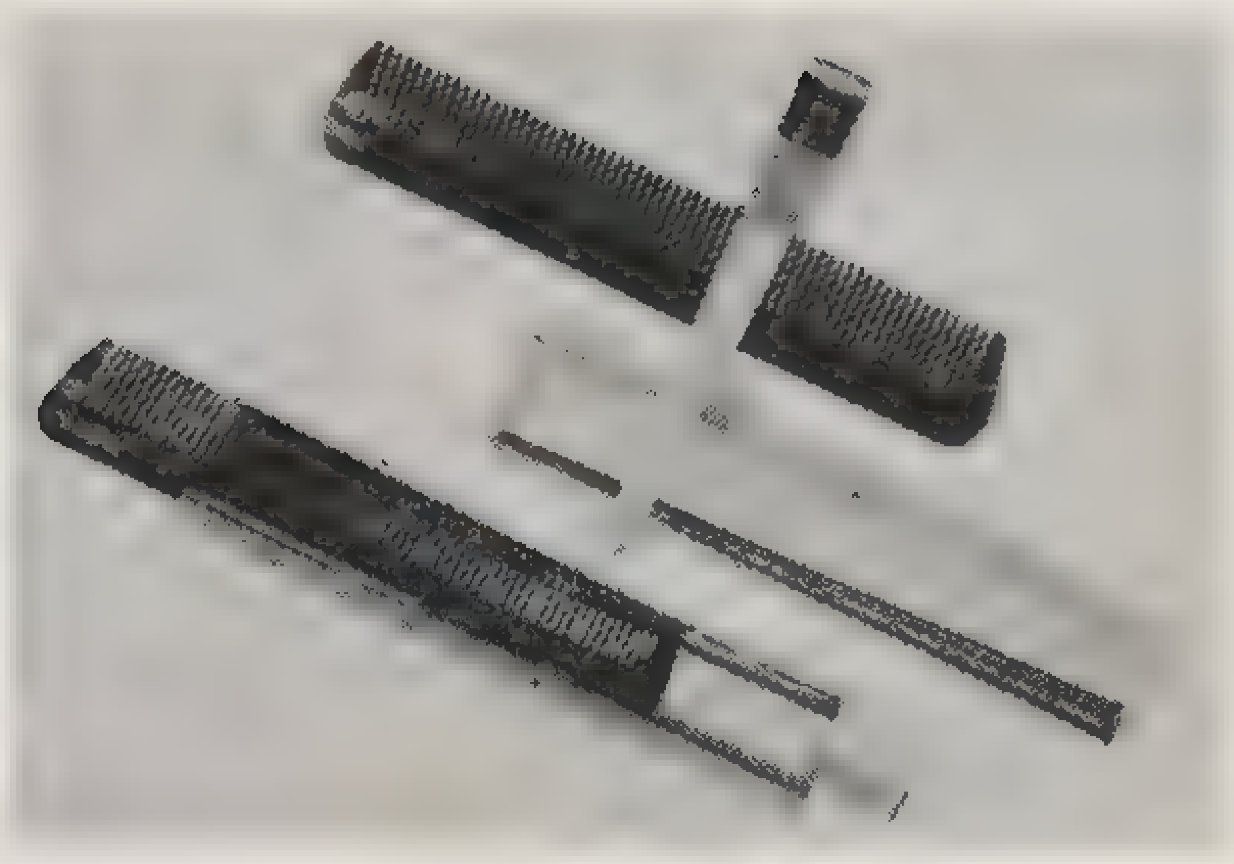

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Right: Ann Haviland bottles the cool, shady scent of Lily of the Valley in perfume (and toilet water). This is a welcome fragrance for warm July days. Saks Fifth Avenue.

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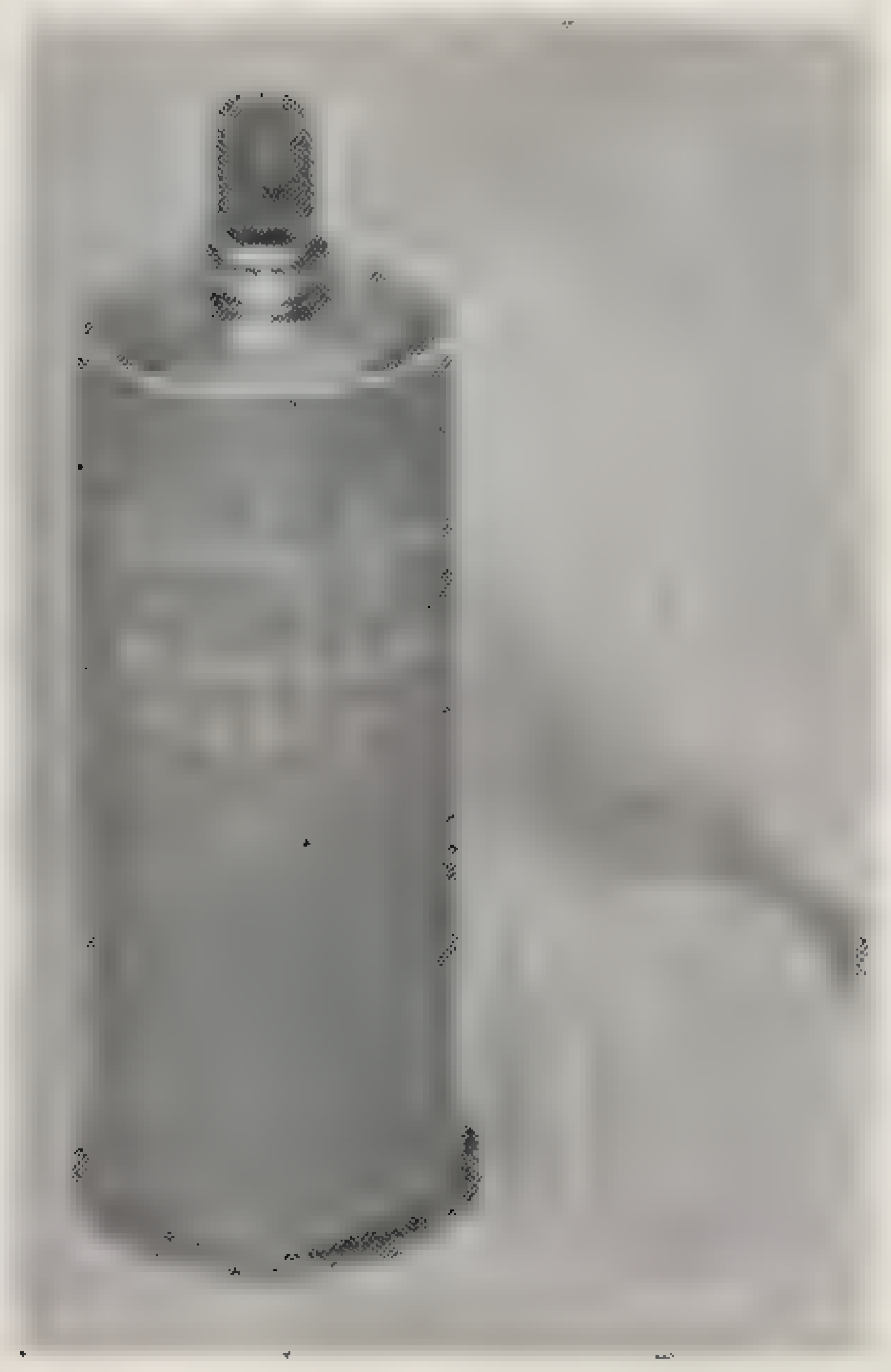
Left: He should be impressed with Schiaparelli's excellent Snuff products for men. Wooden-capped Eau de Cologne and After-Shave bottles; Snuff Soap, Shaving Cream, and Talc. All three at Saks Fifth Avenue.

Above: Elizabeth Arden's new sun-filled colour, Canary Red (see cover), boxed with coordinating rouge, eye shadow, Pat-A-Crème. Lord & Taylor.

Above: One summer treat—three of Guerlain's beautifully wrapped soaps, each cake like a solid, lasting square of fragrance for the bath. Altman.

Above: Summer colour—summer coolers. Tussy's Midnight Pink lipstick, Midnight Eau de Cologne. Bloomingdale's.



Left: A really excellent new way of applying a deodorant. Dorothy Gray's Atomist releases a fine, enveloping spray with the slightest finger pressure to a top button. Stern's.

Below: Harriet Hubbard Ayer's frothy new Sweet William bath collection. Stern's.

MIEHLMANN

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COVER: Milk-fed beauty—skim-milk fed, according to Vogue's new 10-day formula for 10-lbs.-lighter beauty (see page 34). Added to beauty here: gold and cultured pearl earrings by Verdura; on lips and nails, Elizabeth Arden's "Canary Red."

PENN

VOGUE

INCORPORATING VANITY FAIR

JULY, 1950, CONTENTS

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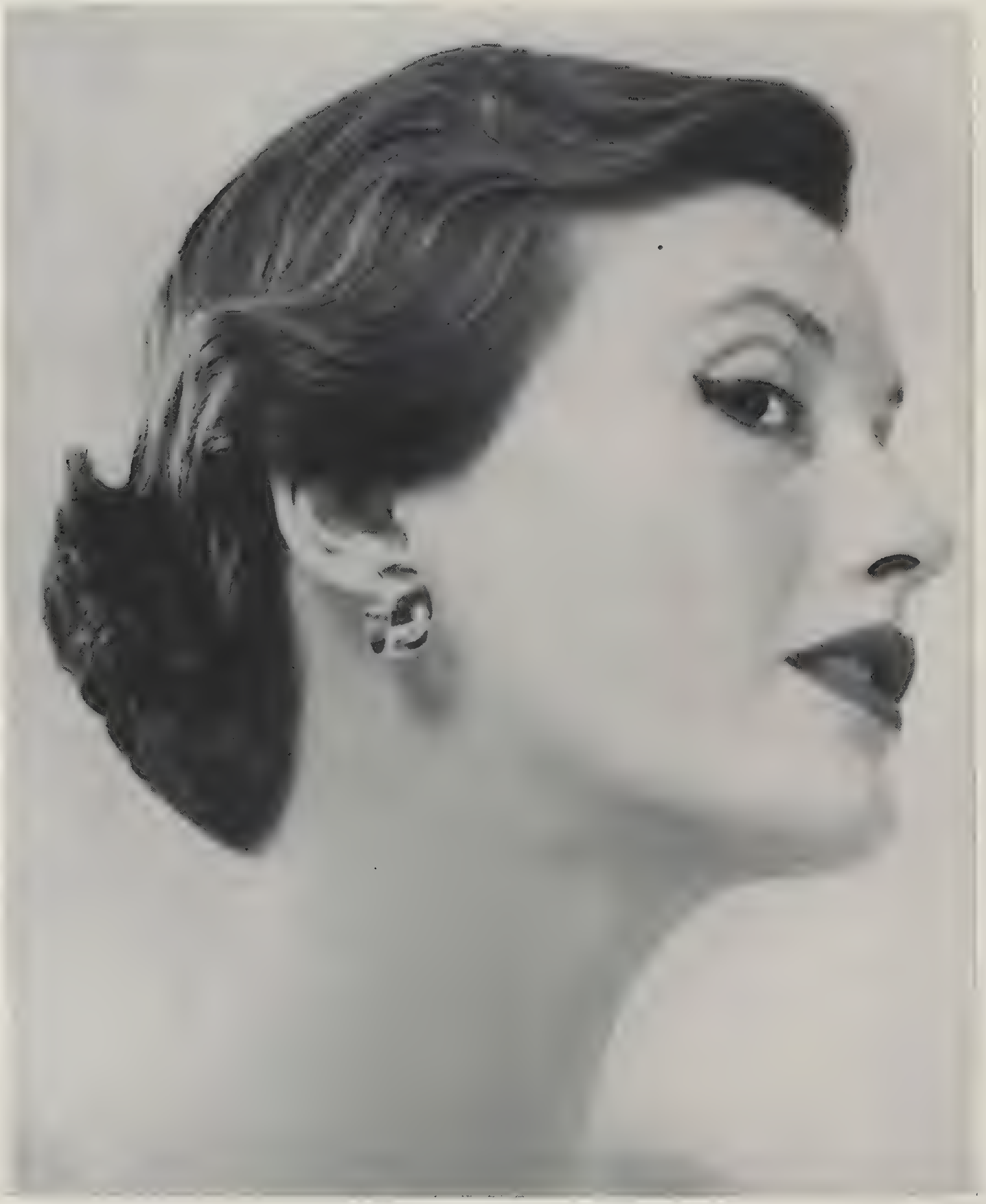
VOGUE'S EYE VIEW OF SHORT TURNS



HERBERT MATTER

New turns and returns for Summer, 1950: Sometimes a mauve ribbon around the wrist when you are wearing The Pink Linen. The upturn that a new big and blazing blue jewel (could be fake!) can give the simplest city black. The fresh direction a dozen pairs of cotton gloves in delicious pastels can give a whole summer wardrobe (apricot ones with a grey dress, peach with navy blue, lime with fir green . . .). The continuing turn to brilliant black-and-white, large parts of each. The current turn to touches of black with black: black velvet as a belt or a rose or a hat, perhaps a hat with a Spanish air (see pages 42-43); a whisk of black Alençon lace at the point of a steep décolletage; a streak of shirred black chiffon across the base of a low square neckline; black nylon stockings, the thinnest, with your black five-o'clock slippers, which might be moire. The return of (very feminine) pyjamas to the dinner-at-home drawing room. On the beach, a turn toward the conservative—the infallible maillot, the bathing suit pretty as in evening dress (Vogue, June issue); pretty as in lace (see the same issue for the cotton lace bathing suit that is a hit of the season). The head-turning look of the bright shoe—Shantung, linen, kidskin, or patent leather—with a pale dress. Turn this page and the next for the details of Vogue's new diet, guaranteed to turn you ten pounds prettier in as many days. . . .

The Short Turn above, about as simple a coiffure as you could choose for summer; nearly impervious to wind, water, and heat, and brushed up to leave the nape clear and cool. Designed by Michel of Helena Rubinstein. At its best, shining—under the sun, under the brush, and under a disciplining pomade like Helena Rubinstein's "Headliner." Gold-plated, hoop earrings, by Monet, from Jay Thorpe.

THE BODY AND THE "FIGURE"

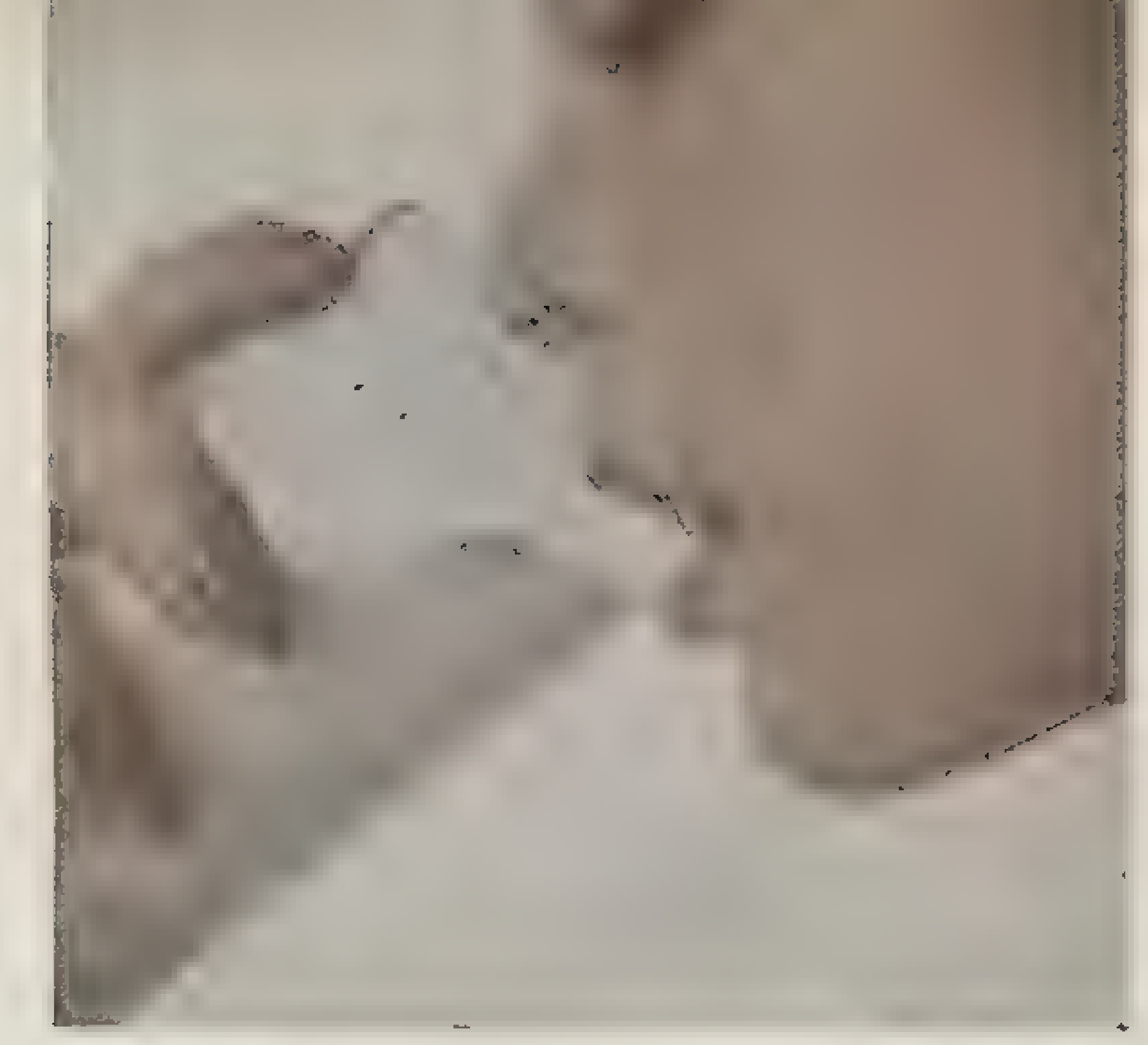
We tend, in these times, in this country, to think of a beautiful body only in terms of a perfect "figure." A "figure" is a body with a certain marked degree of thinness—never quite enough. A "figure," too, is considered good or bad only as related to clothing generally, and current fashions specifically. But the preoccupation with fashion as an end in itself can be very deceiving—and no one knows it better than we. We highly recommend, at the start of this issue, the naked truth. How long is it since you have really seen yourself denuded of all fashion's props, including your bedroom slippers? In the truth of an impartial mirror, in the cold light of your own analysis—you might just find you've been underrating yourself. The experience *could* encourage you to a more assured selection of clothes; a safe feeling that a dress is an adornment, not a disguise. Or, you may find that the corsetière (when she recommended "A little boning, this time"), or the fitter (when she said "Let's adapt this model just for you") may have allowed you to overrate yourself. With their combined techniques, it is possible to have a good "figure" long after extra pounds and lack of exercise interfere with the mirror-view of a beautiful body.

This is the one season of the four when a mirror could make disparaging remarks whether you are clothed or not. For you will often be seen in nothing more than a bathing suit, or shorts-and-shirt, or a tennis dress. And you will seldom be seen in anything more than the lightest fabrics by day, or the barest evening dress by night. A mirror could say something critical about, for instance, suppleness. The body allows itself to get stiffened under the weight of winter's concealing coats, and can seem awkward with the freedom of summer's next-to-nothings. Or the skin can be roughened by the weather just past. Or the legs can show a shadow of fuzz. Or the pose be slack. These flaws can be erased, in a comparatively simple way, from the picture in the mirror. Summer sports, or a jar of cream, or a depilatory, or good posture can be quick erasers. But when the mirror jeers out the word FAT (and let us not here use a gentler term), the erasing is a longer process. For diet is the only solution. This *can* be an occasion for lament, but we have tried (this is the garden path down which we have been leading you) to give you below, and on the next pages—the quickest, the safest, and the least hungry-making diet we know.

VOGUE'S SKIM-MILK DIET X

On the next two pages is a plan for losing ten excess pounds in as many summer days. Like Vogue's famously successful Diet X, published just a year ago, it is based on the most modern theory of safe weight loss: the eating of foods high in protein, low in fat and carbohydrates. Skim milk has now been added to this diet, to make it even more satisfying to the appetite, and also to provide a pleasant drink and bite at bedtime, the low point in a diet day. Skim milk, happily wealthy in calcium, phosphorus, proteins, and water-soluble vitamins, is bottled by many dairies, and there is a skim-milk powder, Borden's "Starlac." It is easily mixed with water, and tastes delicious. Or use buttermilk, or plain milk with cream drawn off. Clear coffee or tea may be added—but no gravy, butter, salad dressing, or sugar. These, plus bread and dessert, may be added to the protective foods in Diet X—for members of the family not reducing.

PENN

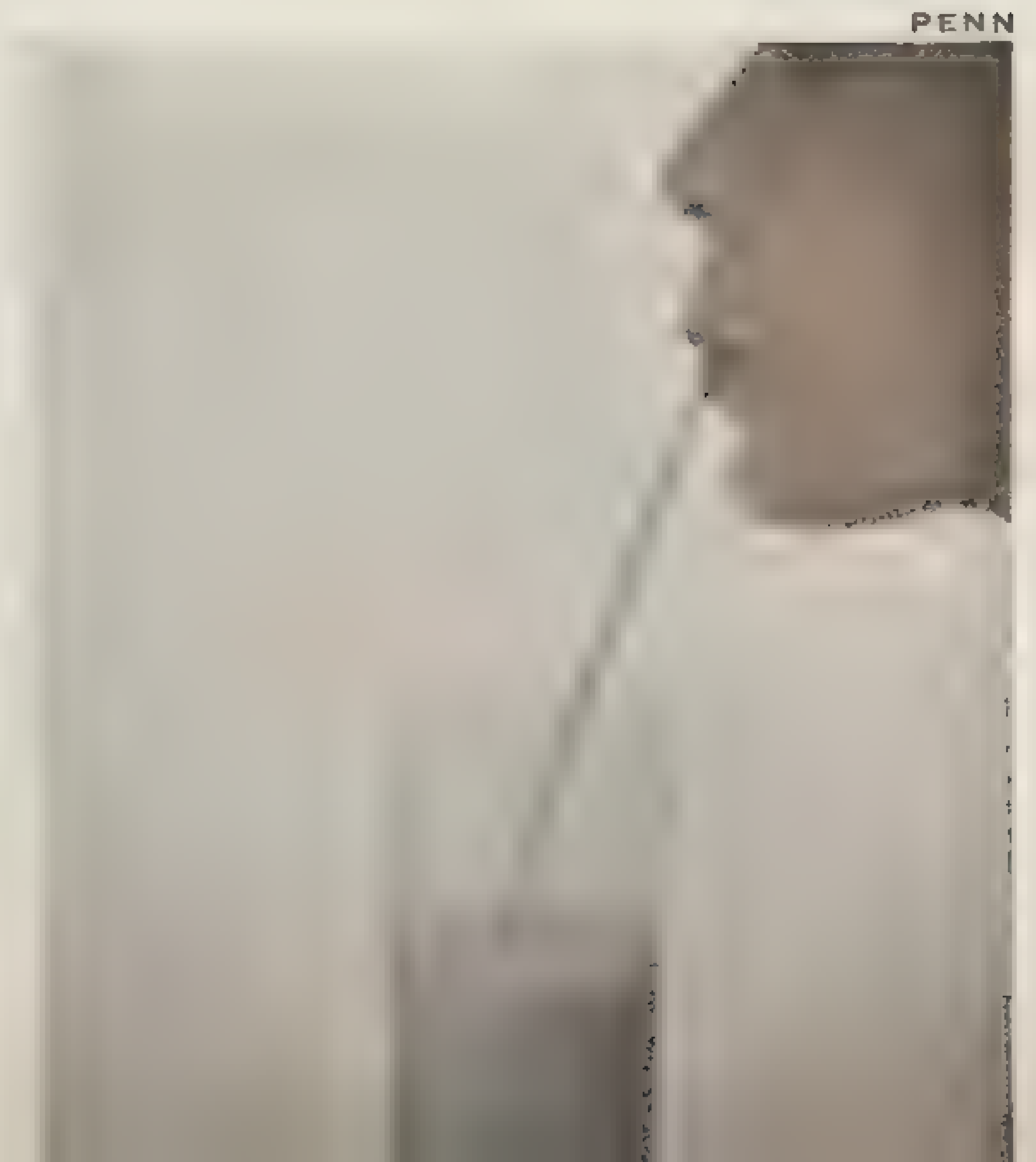


VOGUE'S SKIM-MILK

PROBABLE
LOSS
10 LBS.

	1ST DAY	2ND DAY	3RD DAY	4TH DAY
BREAKFAST	**SKIM MILK** .... 90 1 glass **EGG** .... 75 boiled or poached **BLACK COFFEE**.... 0	**SKIM MILK** .... 90 1 glass **EGG** .... 75 boiled or poached **BLACK COFFEE** . 0	**SKIM MILK** .... 90 1 glass **EGG** .... 75 boiled or poached **BLACK COFFEE** .. 0	**SKIM MILK** .... 90 1 glass **EGG** .... 75 boiled or poached **BLACK COFFEE** .. 0
LUNCH	**SKIM MILK** .... 90 1 glass **CHEF'S SALAD** ....175 water cress, tomato quarters, hearts of lettuce, cucumber, chopped chives and green peppers—thin strips of lean meat such as chicken or tongue; with lemon.	**SKIM MILK** .... 90 1 glass **MEAT PATTY (hamburger)** .... 95 1 small, broiled (1¾ oz. lean ground round steak). **TOMATO** .... 23 fresh, sliced **SPINACH** .... 26 ½ cup	**SKIM MILK** .... 90 1 glass **VEGETABLE PLATE** Asparagus (8 stalks) 20 Cauliflower, ⅔ cup 16 Baby Carrots, steamed, sprinkled with chives .... 30 Brussels Sprouts, ⅔ cup 23	**SKIM MILK** .... 90 1 glass **VEGETABLE SOUP** ....110 1 cup **SALAD** .... 40 whole head of lettuce, quartered, with diluted vinegar or lemon juice.
DINNER	**SKIM MILK** .... 90 1 glass **VEAL CUTLET**.... 114 broiled, not breaded —fat trimmed. **GREEN or WAX BEANS** .... 20 ½ cup **CAULIFLOWER** .... 16 ⅔ cup **BLACK COFFEE or TEA** 0	**SKIM MILK** .... 90 1 glass **CONSOMMÉ** .... 17 1 cup **CHICKEN** ....128 lean meat of ½ broiler **BROCCOLI** .... 28 ½ cup **SUMMER SQUASH** 24 1 cup **BLACK COFFEE or TEA** 0	**SKIM MILK** ...... 90 1 glass **SIRLOIN STEAK** 200 broiled, fat trimmed **SALAD** .... 40 half head of lettuce, cucumber, half tomato, with lemon juice. **BLACK COFFEE or TEA** 0	**SKIM MILK** .... 90 1 glass **LIVER** ....135 pan-broiled, average serving, with **ONION SLICES** .... 28 **KALE or SPINACH** 26 ½ cup **BLACK COFFEE or TEA** 0
BONUS AT BEDTIME	**SKIM MILK** .... 90 1 glass **SODA CRACKER** .. 12	**SKIM MILK** .... 90 1 glass **CELERY STRIPS, 2** 10	**SKIM MILK** .... 90 1 glass **CANTALOUPE, ¼**.. 25	**SKIM MILK** .... 90 1 glass **FRESH TOMATO** . 12 half
DAILY CALORIES	772	786	789	786

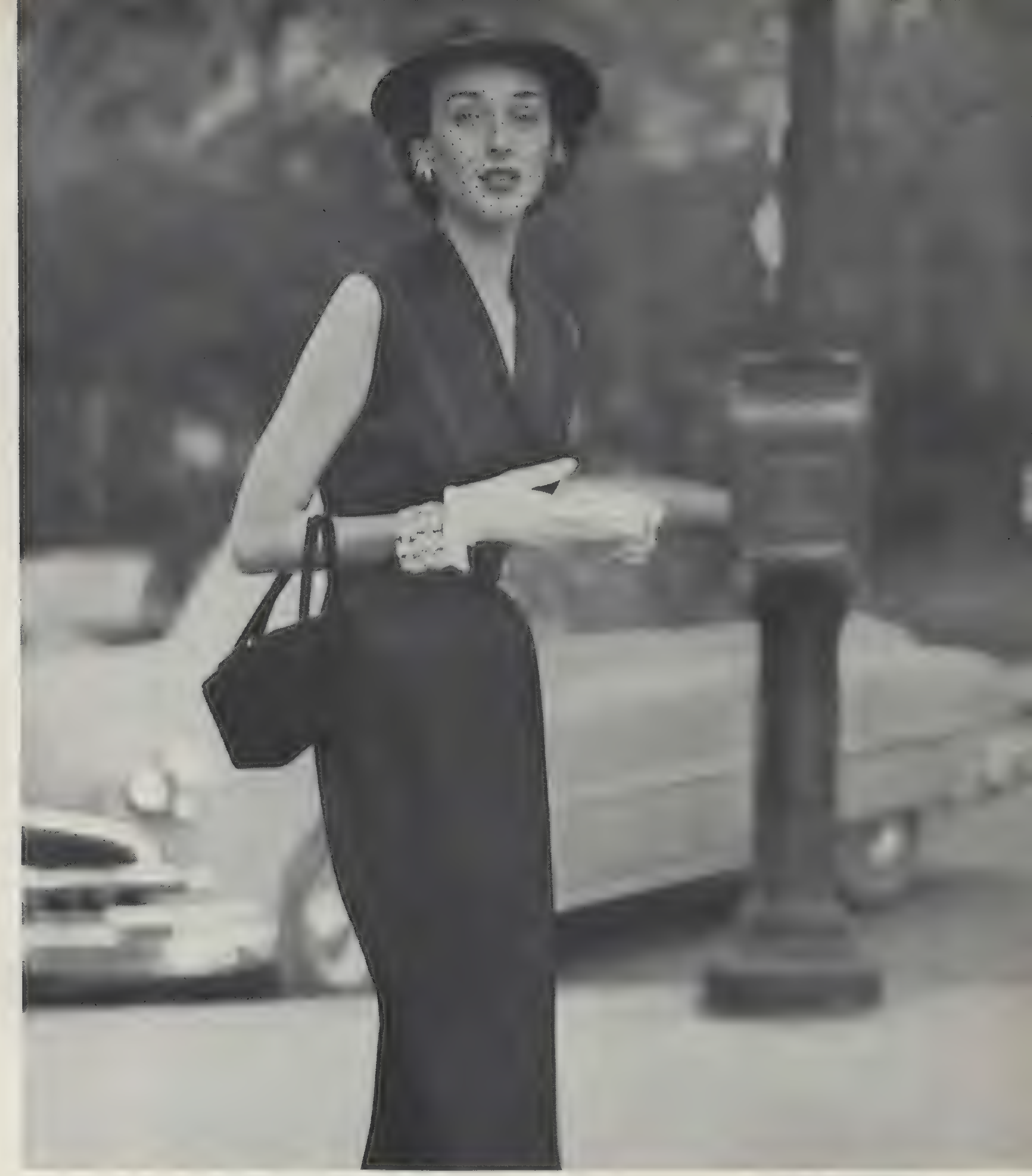
PENN



REDUCING DIET X

5TH DAY	6TH DAY	7TH DAY	8TH DAY	9TH DAY	10TH DAY
SKIM MILK 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0	**SKIM MILK** 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0	**SKIM MILK** 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0	**SKIM MILK** 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0	**SKIM MILK** 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0	**SKIM MILK** 90 1 glass **EGG** 75 boiled or poached **BLACK COFFEE** 0
SKIM MILK 90 1 glass **LAMB CHOP, 1** 100 broiled, fat trimmed. **SALAD** 60 small mound cottage cheese on fresh pineapple slice, on lettuce leaves.	**SKIM MILK** 90 1 glass **VEGETABLE PLATE** Green beans, ½ cup 20 Chard, ½ cup 33 Turnip, ½ cup 25 Cabbage, boiled, ½ cup 30 **TOMATO JUICE** 27 4 oz.	**SKIM MILK** 90 1 glass **SWISS CHEESE SANDWICH** 120 Swiss cheese on single thin bread slice.	**SKIM MILK** 90 1 glass **BEEF FRANKFURTER** 97 **SAUERKRAUT** 40 1 cup	**SKIM MILK** 90 1 glass **MEAT PATTY** 95 —ground round steak—1 small, broiled. **STUFFED TOMATO** 70 stuffed with uncreamed cottage cheese and chopped greens—chives, pepper, parsley.	**SKIM MILK** 90 1 glass **GREEN SALAD** 125 Half head lettuce, water cress, endive, cucumber, tomato quarters, green pepper cubes, romaine, etc., crumbled Roquefort cheese, 1 inch square; with lemon juice or vinegar dressing.
SKIM MILK 90 1 glass **GROUND STEAK PATTY** 125 medium size **BEET GREENS** 32 ½ cup **COLE SLAW, ½ cup** 14 raw cabbage, shredded, diluted vinegar dressing. **BLACK COFFEE or TEA** 0	**SKIM MILK** 90 1 glass **SOLE** 135 broiled with lemon **BOILED ONIONS** 28 5 small **STEWED TOMATOES** 30 ½ cup **BLACK COFFEE or TEA** 0	**SKIM MILK** 90 1 glass **ROAST CHICKEN** 161 half breast **TOMATO** 23 whole, sliced **ENDIVE** 10 crisp stalks, raw **BLACK COFFEE or TEA** 0	**SKIM MILK** 90 1 glass **ROAST BEEF** 150 medium serving, fat trimmed **ASPARAGUS** 34 6 stalks with 2 teaspoonfuls grated cheese. **BLACK COFFEE or TEA** 0	**SKIM MILK** 90 1 glass **HADDOCK or BLUEFISH** 115 broiled or steamed, with lemon **CAULIFLOWER** 16 ⅔ cup **SPINACH** 26 ½ cup **BLACK COFFEE or TEA** 0	**SKIM MILK** 90 1 glass **VEAL CUTLET** 114 broiled, not breaded—fat trimmed. **BROCCOLI** 28 ½ cup **SALAD** 60 Plain gelatin aspic with finely chopped greens and vegetables. **BLACK COFFEE or TEA** 0
SKIM MILK 90 1 glass **CUCUMBER** 7 eat out of hand, with salt, or slice and soak in diluted vinegar.	**SKIM MILK** 90 1 glass **CELERY and CARROT STRIPS** 25	**SKIM MILK** 90 1 glass **RADISHES, 5** 7	**SKIM MILK** 90 1 glass **FRESH STRAWBERRIES, 4** 20	**SKIM MILK** 90 1 glass **CARROT STRIPS** 12 half medium-size carrot.	**SKIM MILK** 90 1 glass **SODA CRACKER** 12
773	788	756	776	769	774

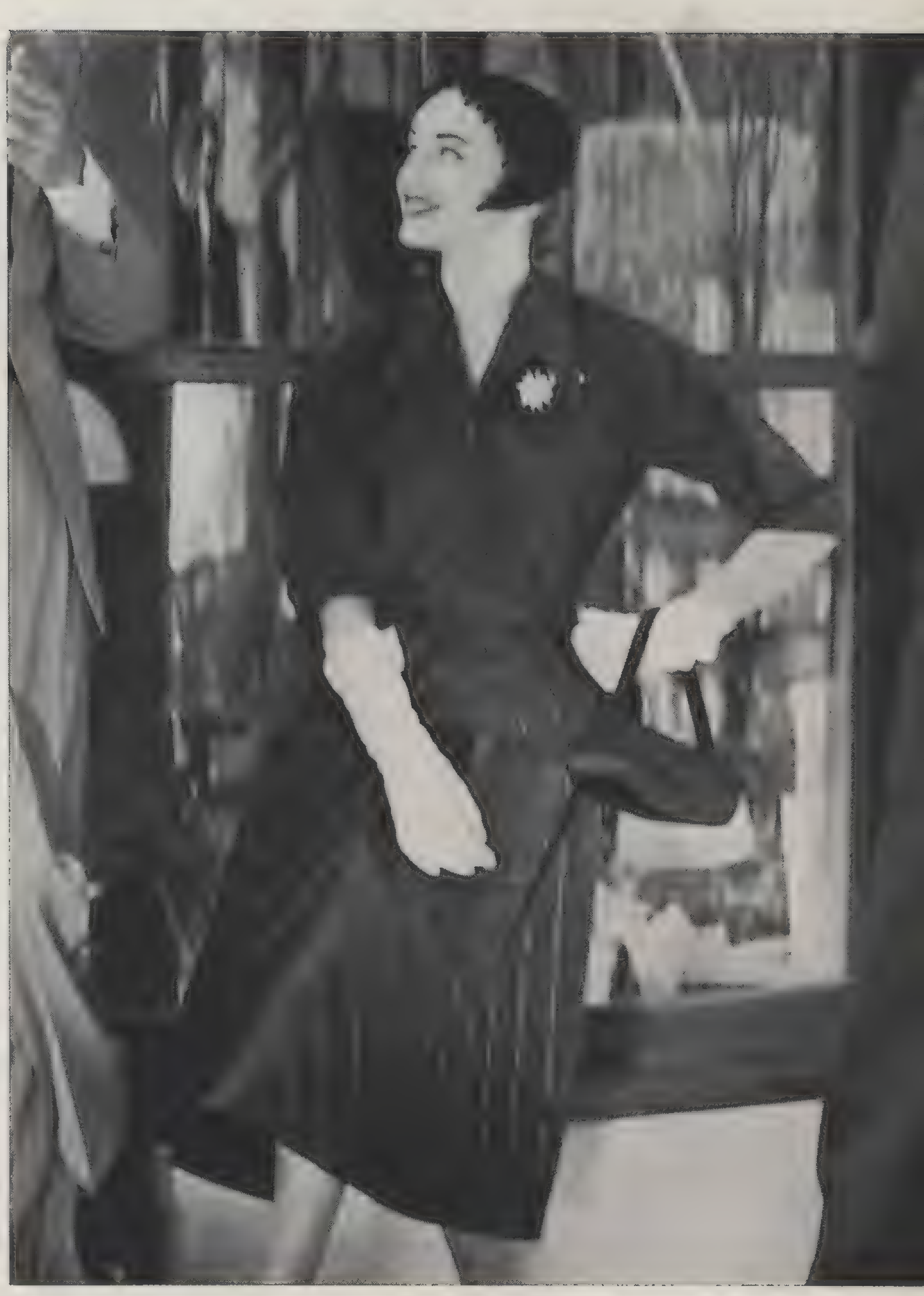
FOR SKIM-MILK DIET BOOKLET, SEND 10c TO VOGUE, DIET X, 420 LEXINGTON AVENUE, NEW YORK 17, N. Y.



FRANCES MCLAUGHLIN

SUMMER BLACKS ON THE WAY TO AUTUMN

SILK BROCHÉ, *opposite*, shaped to a narrow elegance, as a suit for cocktail parties, for restaurant dining-by-daylight, for theatre-going—with a polished little evening hat, pearls, white gloves, perhaps a clustered glitter of pins. The suit, Bianchini silk broché with velvet collar and pockets, and the black satin hat, designed by Howard Greer; the rhinestone pins, by Eisenberg; all, Gunther Jaeckel. Suit and hat, also Marshall Field. Suit, also at J. W. Robinson. MAT BLACK, *above*, a gem of dull rayon satin for city afternoons, little evenings—with a stroke of velvet, a flash of jewels, white gloves. Its price, $18, a point. Other points: the arm-baring, V-slashed bodice, fine mushroom pleating, velvet belt. By Henry Rosenfeld. At Russeks; J. W. Robinson; Kaufmann's; Best's Apparel. The velvet box bag, by Josef; Saks Fifth Avenue. Big rhinestone earrings, by Coro; Stern's. White kid gloves, by Wear-Right; at McCutcheon's.



SUMMER BLACKS *continued*

BROCADED TAFFETA, *opposite*, is a fabric usually handled in a big and bouffant way. But not here. Here it is a terse statement about a beautiful body and/or figure (for a fuller statement, see page 33). The skirt leaves just enough room for you, and the bodice (hidden, now, under a dinner jacket) is cut away to show just enough of you. For a line of halter strap is all that happens above the tucks. Silk dress and jacket by Adele Simpson; about $175 at Henri Bendel; Himelhoch's; Hutzler's; Chas. A. Stevens.
SATIN-PLAIDED FAILLE, *above*, has a long season—from July (this) to July (next)—as an afternoon suit with a moderate spread of skirt, a break from terseness. Shown with it: a feathered cap, glistening and fronded, like freshly set hair; white lambskin gloves; a box bag of black satin. Suit by Miss America in faille of Avisco rayon, $70; Carado gloves; Lorie hat; all, Saks Fifth. Bag by Coblentz; Bonwit Teller. Dress, also at Woodward & Lothrop; Harzfeld's. (Background: Russel Wright's garden, in New York.)

FRANCES MCLAUGHLIN

FRANCES MCLAUGHLIN

1

2

SUMMER BLACKS *continued*

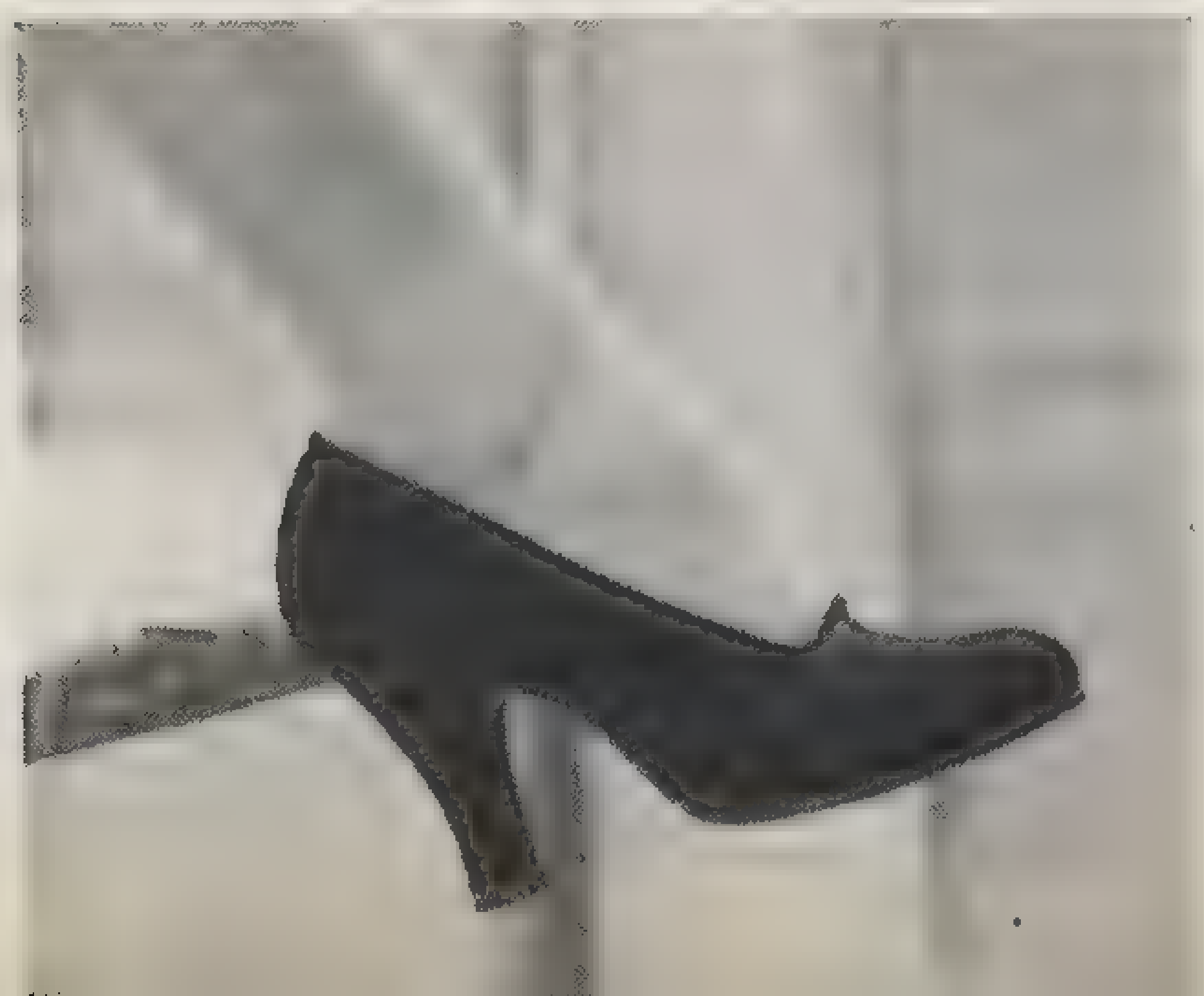
MOIRE, *above,* as a sharp-tongued, high-heeled shoe to put on about five o'clock and wear lightly through the evening, perhaps, as shown, with a short black dress and *black* nylon stockings. Silk shoe, by Evins, $29; I. Miller; Neiman-Marcus. The sandal-foot stockings, 60-gauge, 15-denier, by Cameo, $1.95; Bloomingdale's.

SUÈDE, deep dense black, here in four types of new shoes for now-through-autumn:

1. Late-in-the-day anklet sandal, closed high in front, open to the breezes the rest of the way. By Palter DeLiso. About $27; Bonwit Teller; Bullock's-Wilshire.
2. Afternoon shell shoe decorated by narrow swerving lines of braid along the sides, across the little vamp-band. A Newton Elkin design. $23; Lord & Taylor.
3. For afternoons and on: shell opera pump with a dipping V-front and sunburst strippings of narrow braid. By Palter DeLiso, $25. At Jay Thorpe; Harzfeld's.
4. Hand-sewn opera pump for a day-long city life with a suit or a simple dress. In suède with a quick touch of black grosgrain. $25; I. Miller; The Dayton Company.

VELVETEEN, *opposite,* as a summer black, as news, as the collar, cuffs, and slim skirt for a double-breasted shirt of chamois-coloured piqué. A fresh balance of textures for a fresh approach to autumn. By Duchess Royal in Merrimack velveteen, Lonsdale piqué, about $25; bag by Koret; Dawnelle gloves; all at Bergdorf Goodman. The skirt and shirt, also at Hudson's; Wanamaker's, Phila.; I. Magnin.

3



4

WITH A SPANISH AIR

Two strong openings for a new season: hats with distinct, distinguished lines; and, in their shapes, a decided Spanish dash. *This page:* A true cocked hat, of black velvet defined by gold kid; worn high on the head, on a steep backward slant. Designed by Castillo, as are the mammoth mock-sapphire earrings; both at Elizabeth Arden. *Opposite page:* A hat like a tambourine, worn high on the brow, high on the head; masked in with coarse veiling. Of orange velvet and black ball fringe. By Braagaard; also at Frost Bros. Suit of Martin silk velvet with a scooped neckline, faille vest, $70; Bonwit Teller. Verdura's posy of cultured pearls, gold.

BLUMENFELD

GLORIA SWANSON AND HER CIRCLE IN THE TWENTIES

BY ALLENE TALMEY

In her sixty-third movie, Gloria Swanson has become for the first time in her thirty-seven-year-old career, a magnificent actress, playing the part of a handsome, ageing, rich star of the silent movies who wants above all to taste again the winy exhilaration of acting under the direction of Cecil B. DeMille, of hearing again the magic of "lights, camera, action, close-up." This new movie is *Sunset Boulevard,* the producer is Paramount, and the heartbreak scene is one on a set with Cecil B. DeMille. Although her own life has no parallel with the plot, much of the movie is meshed with the real Swanson story, for Sunset Boulevard, Paramount, and Cecil B. DeMille are part of her life along with D. W. Griffith, Adolph Zukor, the Talmadge sisters, Mary Pickford, and Douglas Fairbanks.

They all glowed with a violent glamour in the nineteen twenties. Dark glasses were for eye treatments, not for disguise. Only Lillian Gish was shy. And the big stars, especially Gloria Swanson, were caparisoned like a Saracen's horse and the fan magazines labelled them the best-dressed women of the world. It was fun for the stars and more fun for the public.

An early star, first with DeMille and then with Paramount Pictures, Miss Swanson by the late twenties had drawing power of such suction that it whirlpooled her into the fabulous position of an actress who could buy into the United Artists Corporation as an equal owner with Charles Chaplin, Mary Pickford, Douglas Fairbanks, Joseph M. Schenck, and D. W. Griffith. Of all the women in the movies then, only Mary Pickford and Gloria Swanson had their own producing units. Miss Pickford had the assistance of Douglas Fairbanks; alone Miss Swanson battled for her dollars.

She persuaded Wall Street bankers to finance her unit. Tied to her by a monetary thread were the vice-president of the unit, her production manager, her scenario manager, her press agent, and her four secretaries. It was a mad organization set into the tumultuous life of a woman whose temperamental sympathies were fluid, running in channels dammed by her assistants.

Everyone and everything influenced her. She listened and she wept. She hired and fired and shot situations that were never used, ordered sets and countermanded them. She paid for subtitles and threw them out, announced that she would not bother with details and then insisted on licking the stamps for the fan mail. Finally, she seemed to strangle in the tentacles of her troubles, her responsibilities, her enormous debts, her file of lawsuits. But she saw it all merely as a gag, part of the drama of her life, for her smallest action was then, and still is, translated into movie terms.

The present excitement over *Sunset Boulevard* is another cliff hanger in the perils of Gloria. Now she is off on a three-month tour of the country to thirty-two cities as a build-up for the movie. She appears on television shows, looking miraculously young in soft black dresses and shadowy hats. She talks to exhibitors, answers the banalities of radio interviewers with charm, goes to chic parties in Washington, Chicago, the coast, flirts with the exhibitors, flashing her strong, square smile, quirking her blue almond-shaped eyes. She is back in the business again.

When Miss Swanson, spit-curled and tightly wrapped in satin, first starred in Cecil B. DeMille's society dramas with drawing rooms cosy as a reservoir, she and DeMille ignored the jibes of the sophisticates, accepting their laughter as compliments. Broad-shouldered, preposterously healthy, his bull-dog face burned a dark red-brown, DeMille wore on the set green or purple velvet suits, his legs wrapped in leather puttees. (In *Sunset Boulevard*, he still wears the puttees.)

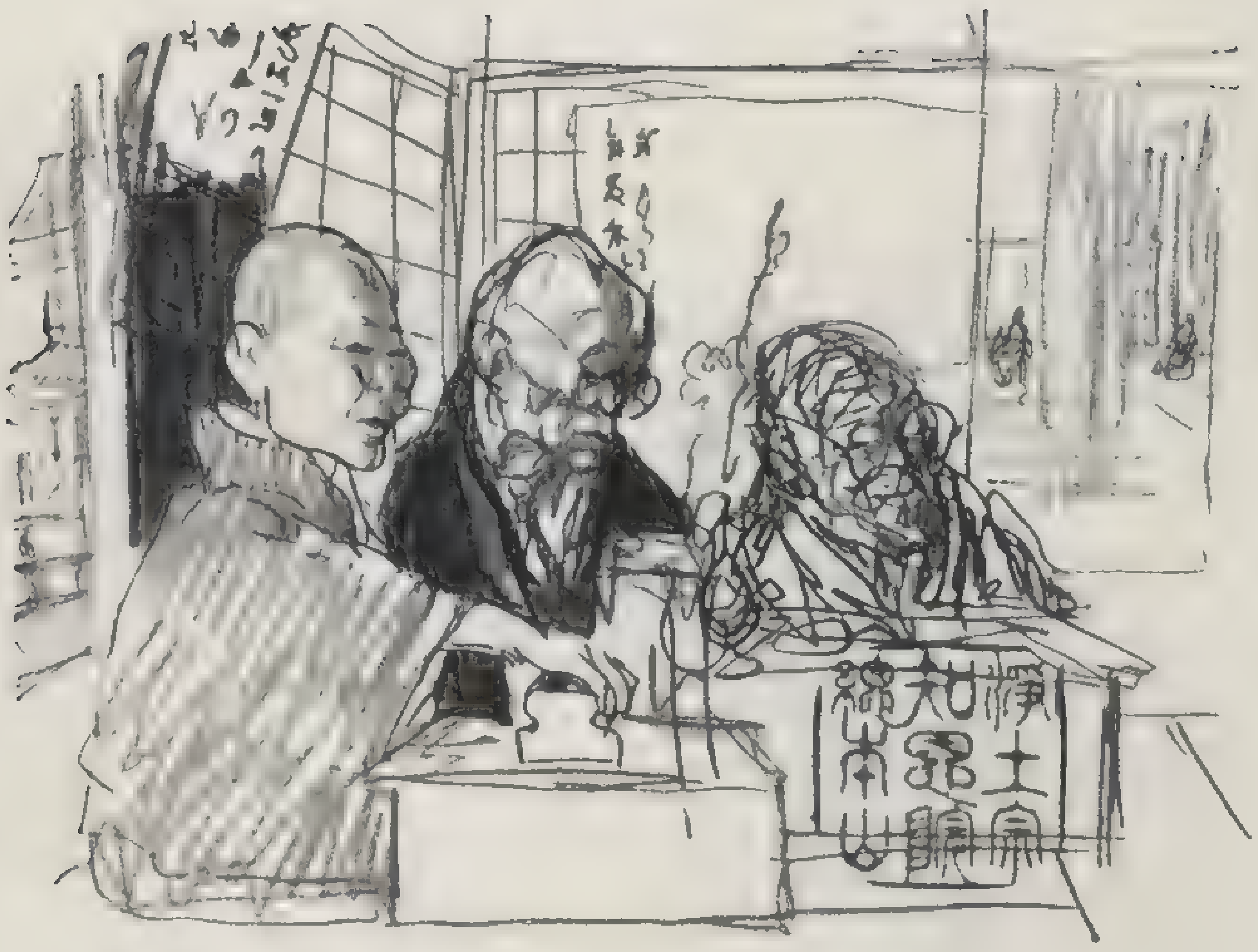
Somewhat later than the days when he made *Male and Female* with Miss Swanson were his Biblical pictures, of which the latest is Paramount's *Samson and Delilah.* In those days at least he publicly announced that he believed himself divinely inspired. To illustrate heaven's cooperation, he used to mention an incident during the making of *The Ten Commandments.* The company had gone to the desert for the massed and beautiful scenes of Moses on the rocks. Thousands of extras had been transported to the desert, all were ready in their Israelite robes. But the day was dark. Facing a loss of time and money, a less inspired assistant director dismissed the extras. As they turned away, DeMille suddenly ordered them to remain. He grouped the horde, stationed assistants on the rim, placed Moses in position. Everyone waited. In fifteen minutes the sun squeezed through, throwing a baby spotlight over the shaggy head of Moses on the rocks. "Camera." shouted DeMille. When Will Rogers heard of this divine

(Continued on page 105)

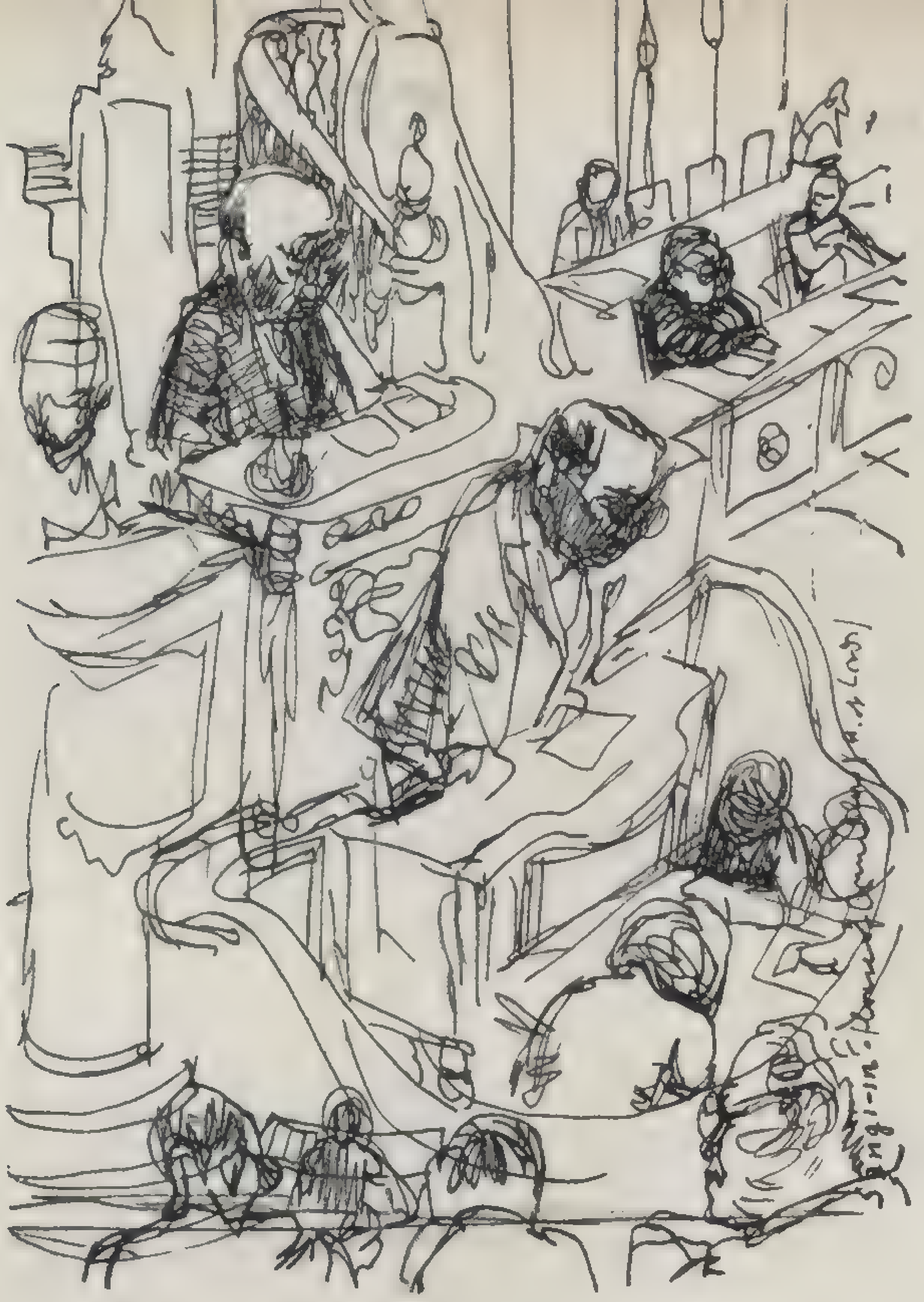
Opposite: GLORIA SWANSON, A STAR AGAIN, IN "SUNSET BOULEVARD"

PENN

Topolski



Two Buddhist monks and a nun.



In the Japanese House of Councillors.

JAPAN

SIX PAGES OF IMPRESSIONS DRAWN BY FELIKS TOPOLSKI

NOTES BY VINCENT SHEEAN

First and last, during my drives through the streets of the sprawling city of Tokyo, my most vivid impression was of the children. Carried papoose-style on the backs of their elder relatives—not only on the backs of their mothers, as it was when I first saw the city in 1927—they looked out of their cocoons with such round and rosy faces that it was impossible to think how a terrible period of war and devastation could have produced them. Of course, all the ones I saw were the children of a post-war period, when the American occupation had greatly lightened the hardships of the people, but they looked so well-fed and sturdy that it must be truer among the Japanese than among others that the children get the best of the food available.

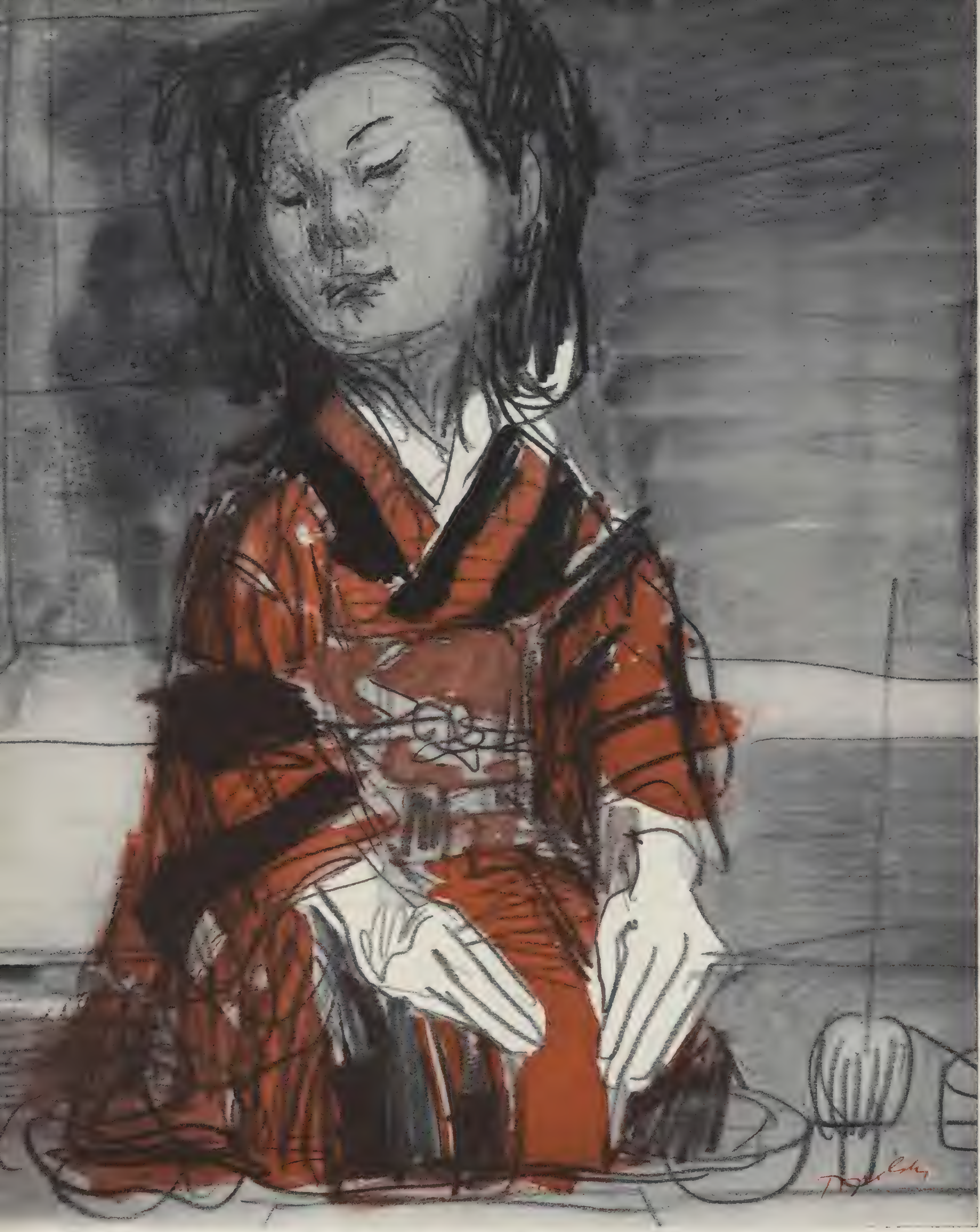
And although it is most difficult for any westerner to see far into the Japanese mind without years of study, the priority thus given to the children would fit very well into what I was able to understand of it. It seemed to me that the Japanese to whom I was able to speak thought of the future and of the past, chiefly, but relatively little about the present. A Buddhist philosopher of distinction told me that all Japanese were Buddhists. When I asked him how many were Shintoists he said: "All Japanese are Shintoists too." This is perhaps the key to the matter, although it does not harmonize in the least with the official statistics under which the religions of Japan are tabulated; from Buddhism the Japanese learns to look far into the past and far into the future, since the soul is reborn innumerable times on its pilgrimage; and from Shintoism he learns that his own soil is sacred, his race and culture divine, and his descent from the Sun-goddess made manifest in the national archetype, the Emperor. Although the two beliefs do not seem to me to go together well, they have long since merged in the Japanese consciousness.

The result of this combination is to produce a people capable of almost any sacrifice for the general cause, since rebirth is certain and patriotism a religion. The American occupation has changed many of the forms of Japanese life, made labour unions important, and broken up the big feudal estates. However, it has not gone on long enough to make these novelties deeply a part of the people's life. They still show in many small ways the persistence of faiths held for ages, customs and observances that come from the depths. Most of them still bow in the direction of the imperial palace, where the representative of the Sun-goddess lives, and most would avert their eyes from him if they should see him.

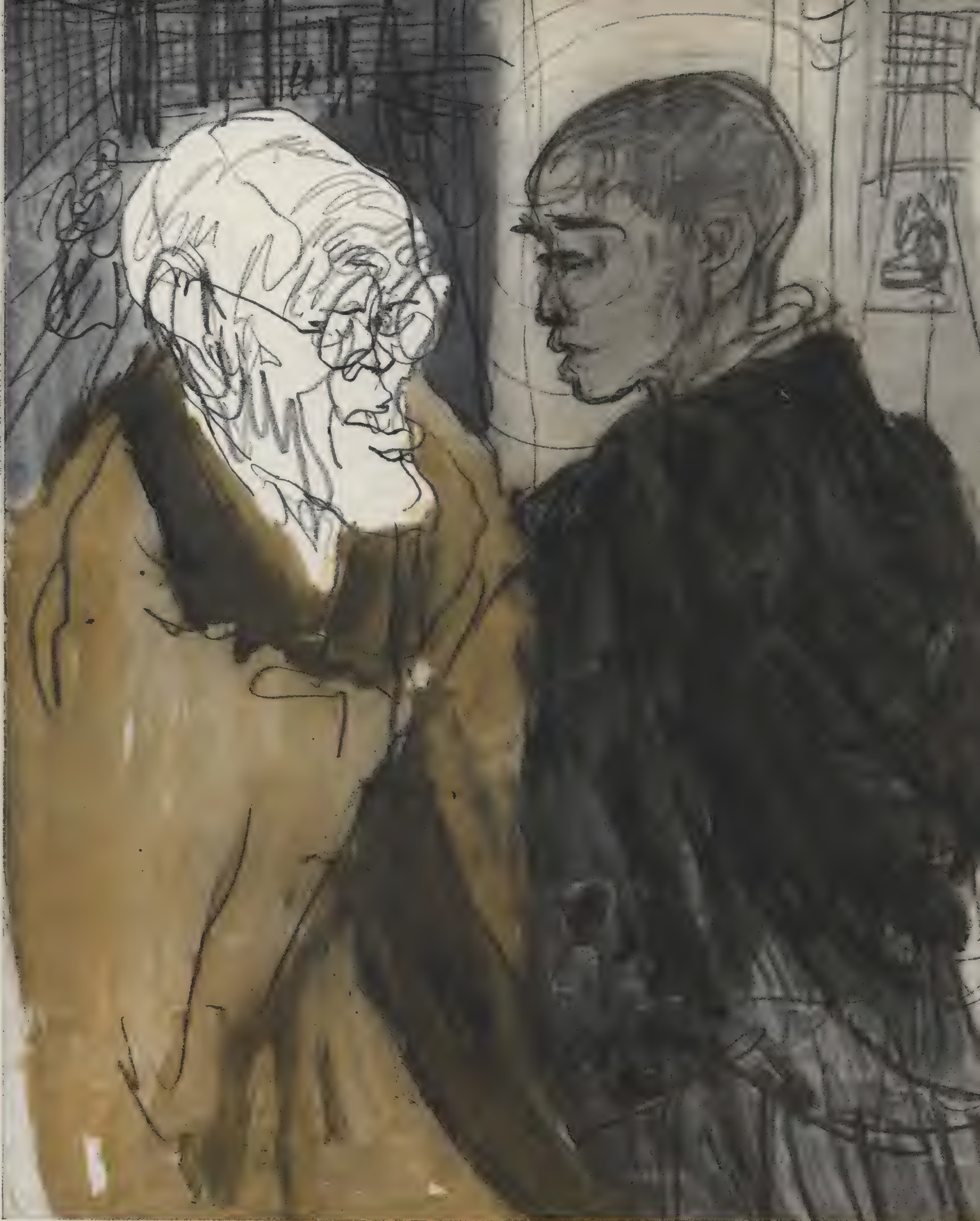
The Emperor's divinity was abolished by his own decree of January 1, 1946, in which he declares that his relationship to his people does not depend upon "mere myths." This phrase is repeated innumerable times in Japanese life under the occupation, and of course has a double meaning. The MacArthur headquarters, which undoubtedly either composed or edited the document, considered this to be a rejection of the Shinto doctrine. From the way the Japanese use it, I guessed and still guess that they mean that the "mere myths" are truths.

My only Japanese friend, a steel executive who used to *(Continued on page 104)*

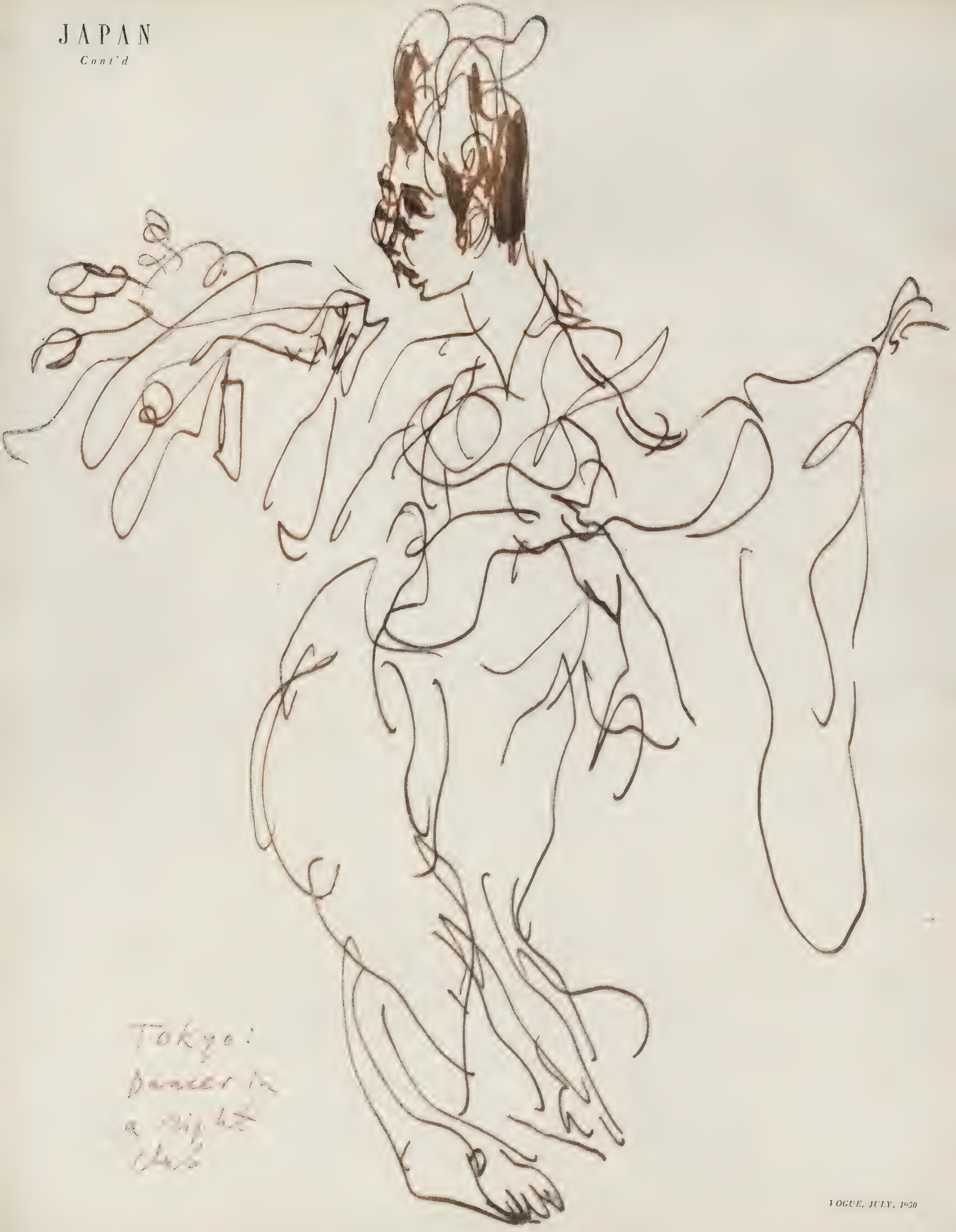
Opposite: General MacArthur leaving headquarters, watched daily by Japanese crowds.



Kyoto: pupil at the tea ceremony school



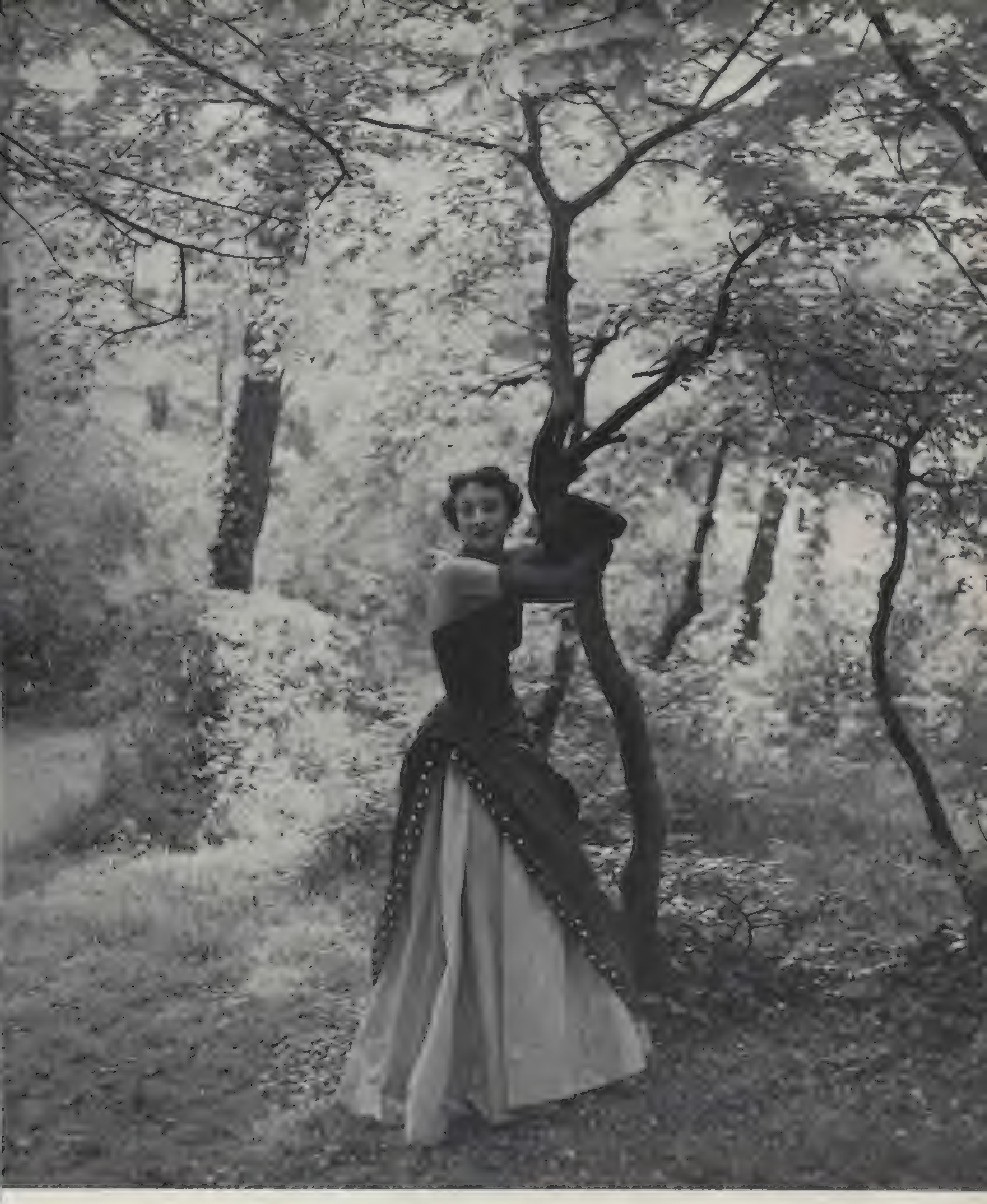
Kyoto: two monks in a Buddhist temple



Tokyo: Dancer in a night club

Tokyo:
street scene
1950

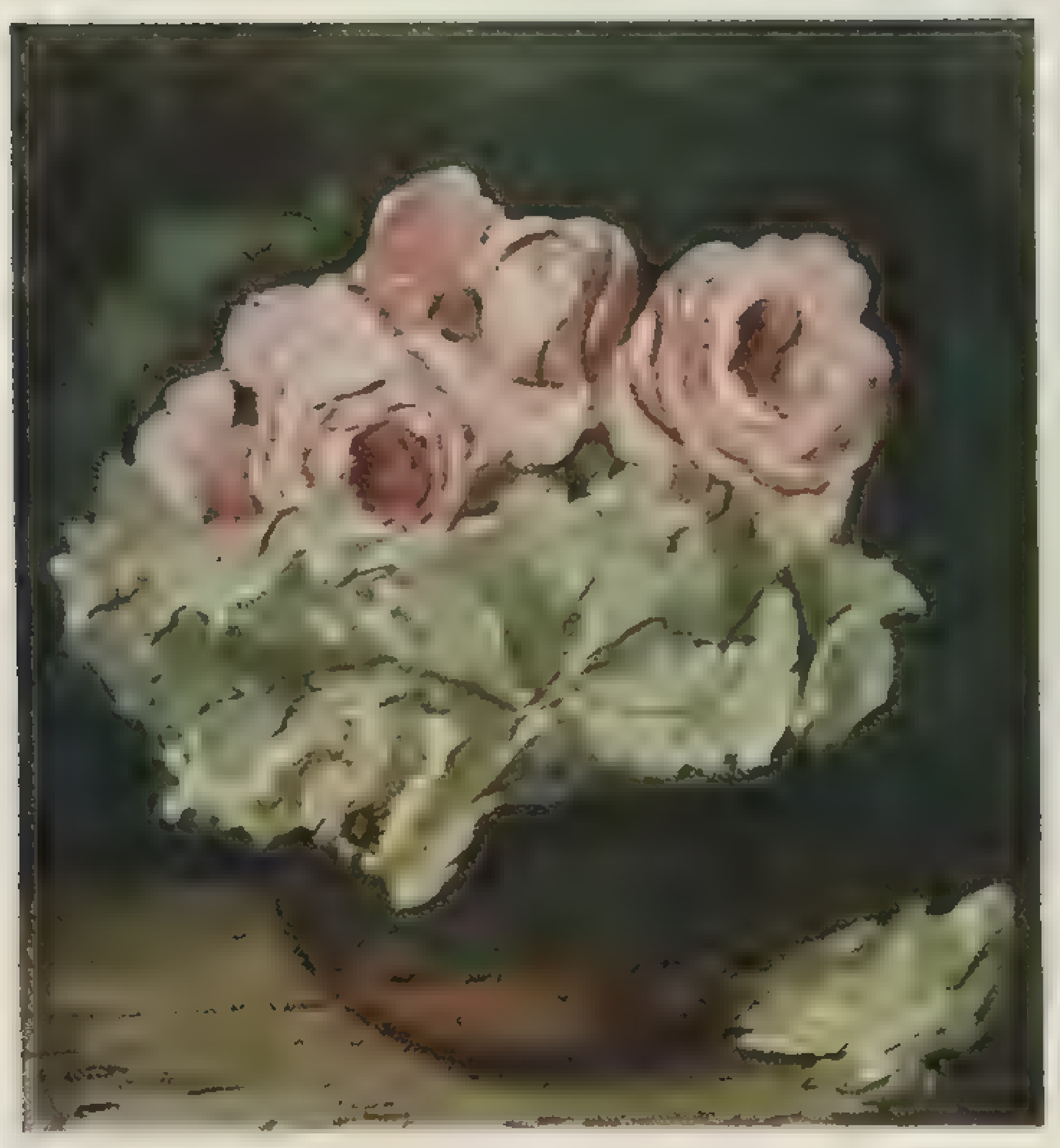
Topolski

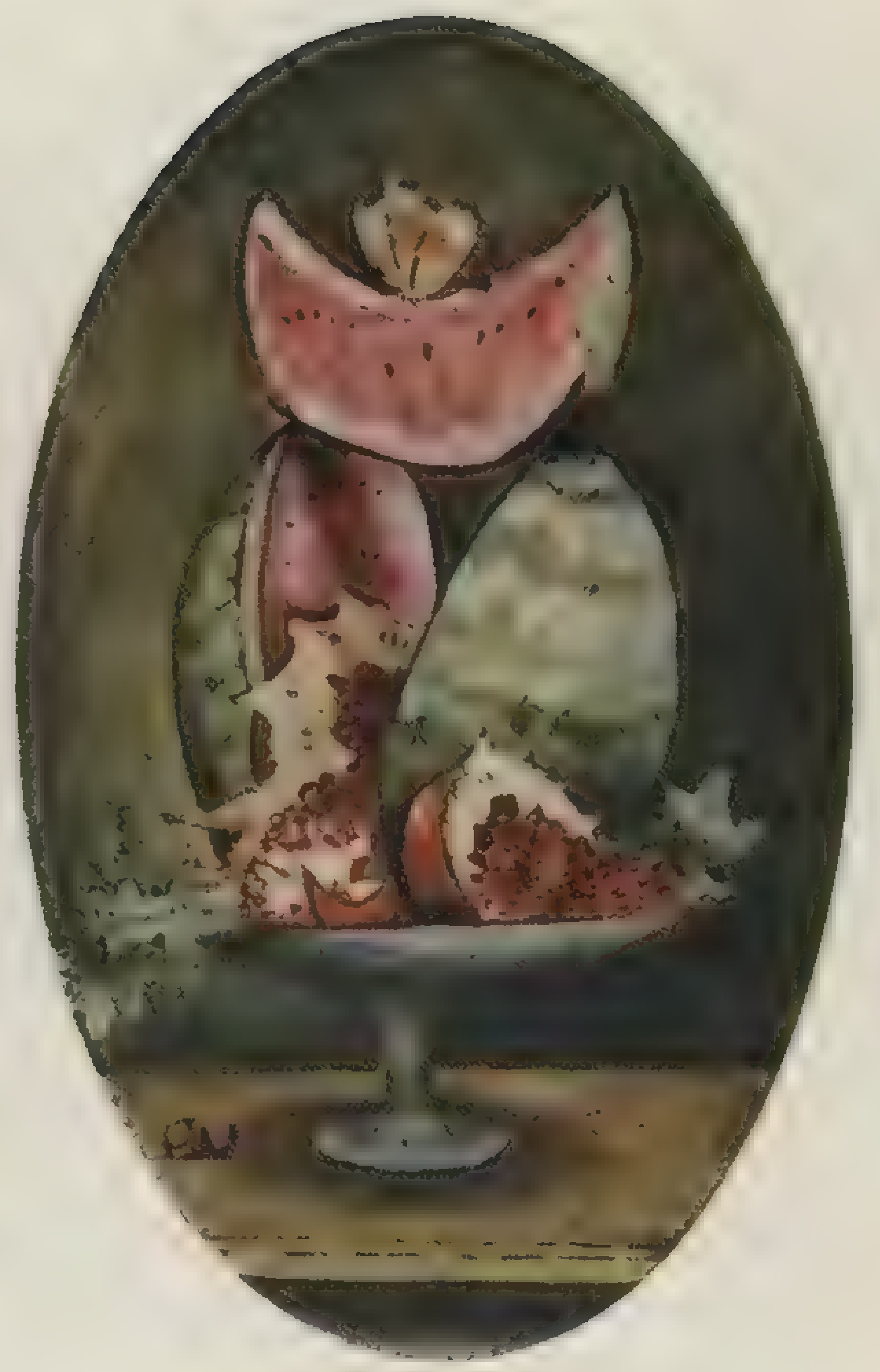


Here, against a background of the Paris Bois—midsummer.
Opposite: Recent discovery, Brigitte Auber,
who plays the tremulous Frankie in *George et Margaret*,
wearing an organdie silhouette-of-pleats by Carven.
Above: The new sidewise polonaise—a wide, wide
taffeta underskirt, a strapless over-dress of silk organdie,
navy blue with white polka dots, by Schiaparelli.

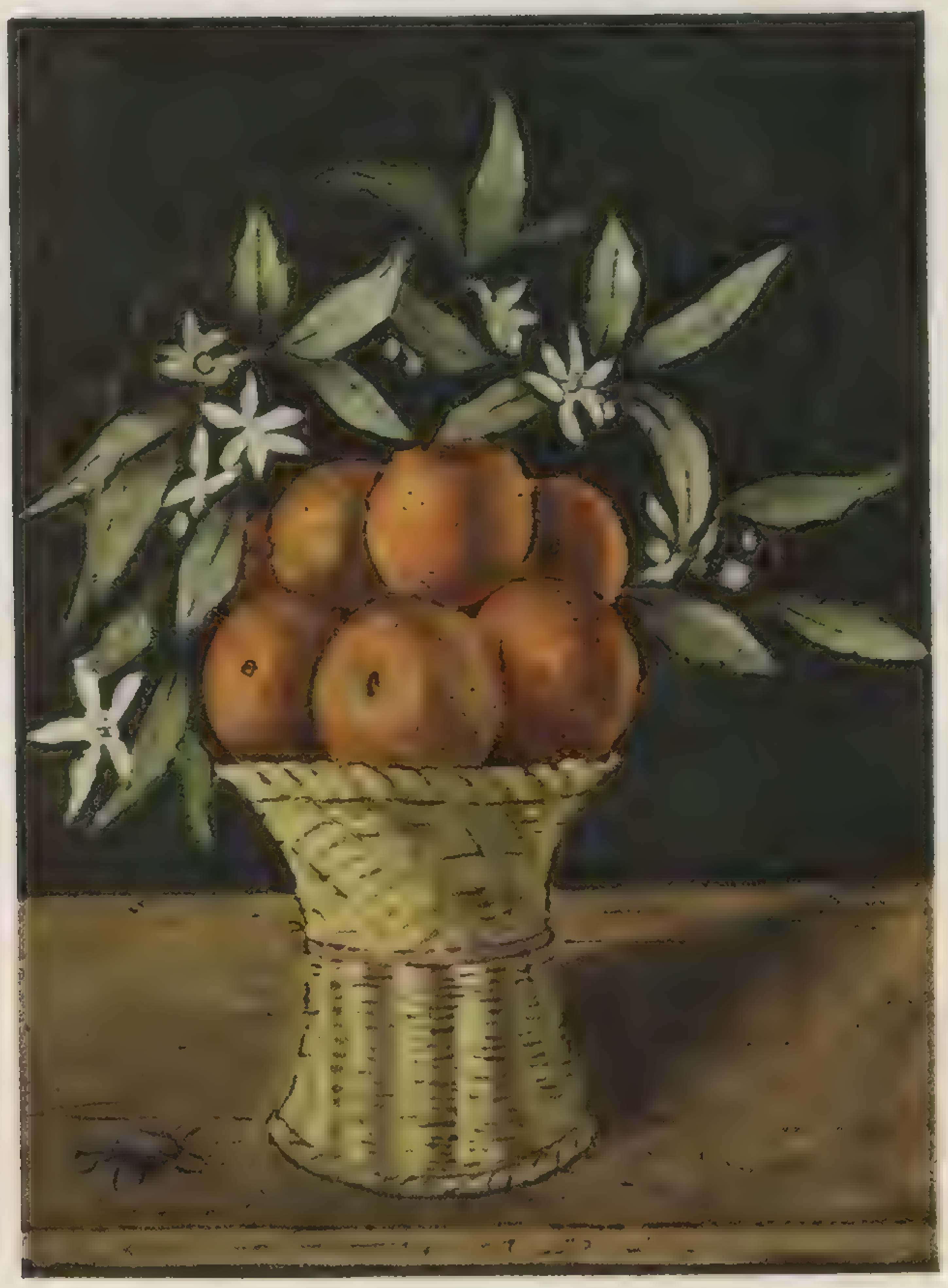
RUTLEDGE

YOUNG PARIS: MIDSUMMER EVENING



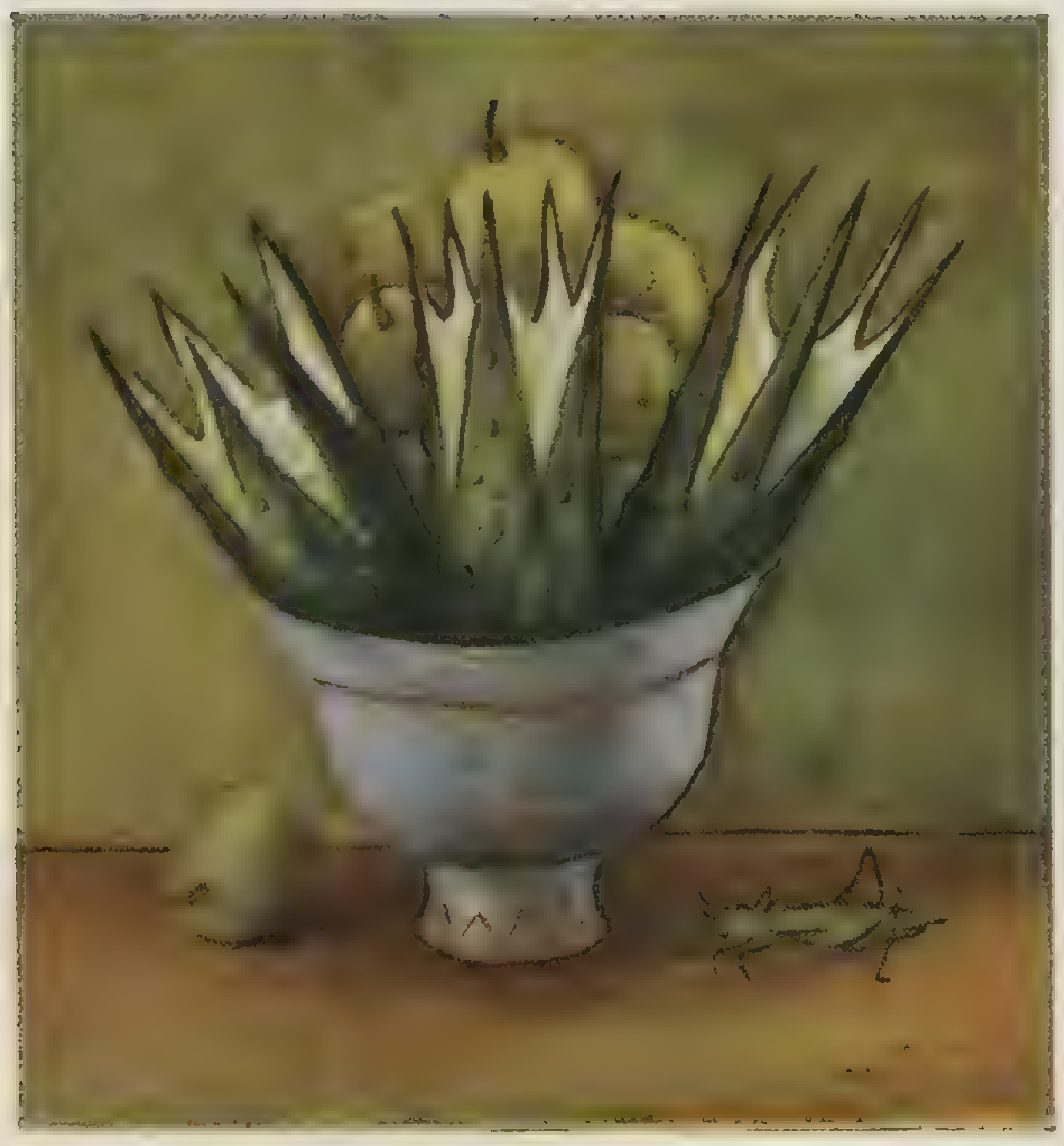


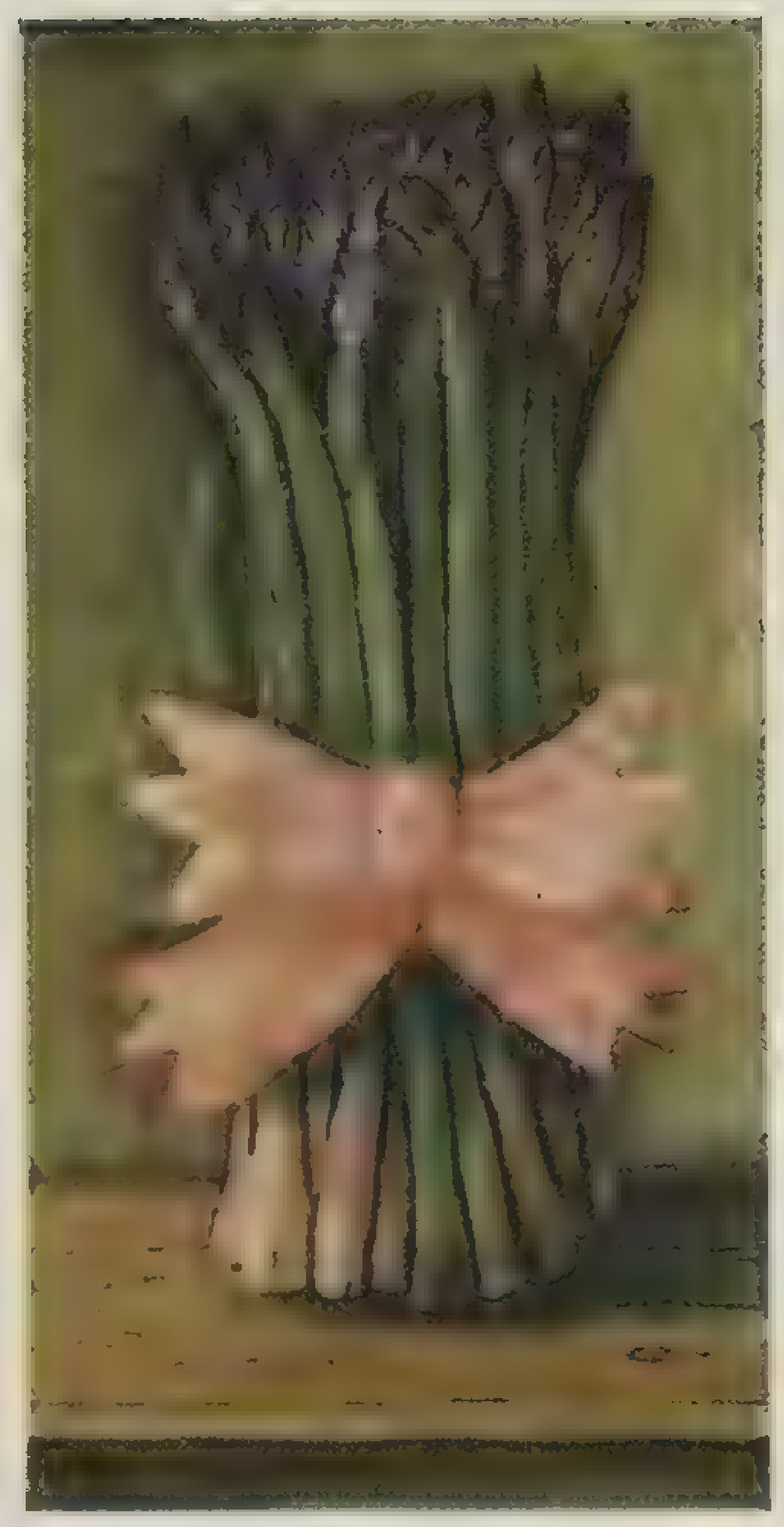
DINING OUT... NINE IDEAS



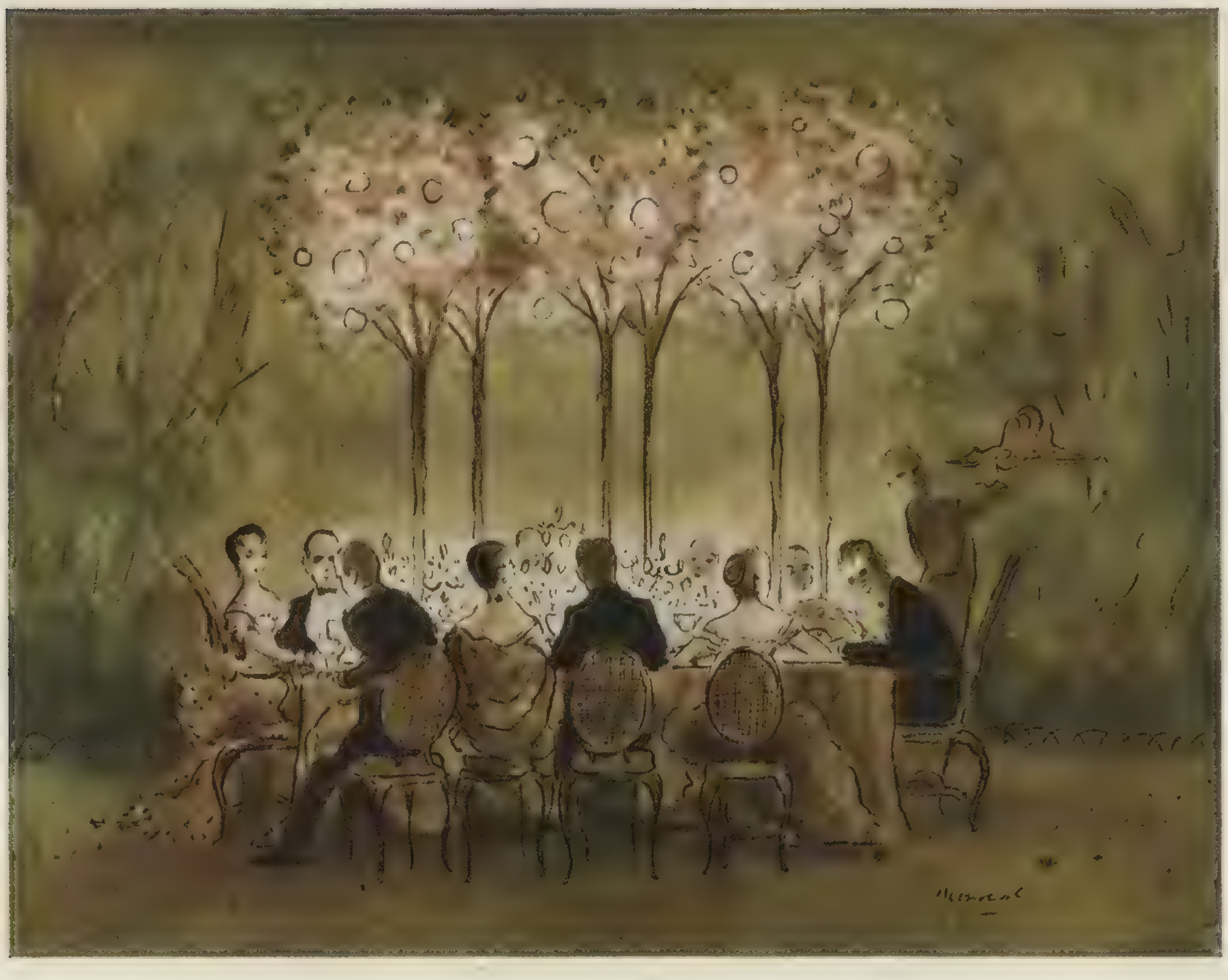
FOUR PAGES OF SUMMER TABLES, INDOORS AND OUT,
FANCIFUL VARIATIONS ON A FAMILIAR THEME...
DESIGNED AND DRAWN BY RICHARD DE MENOCAL

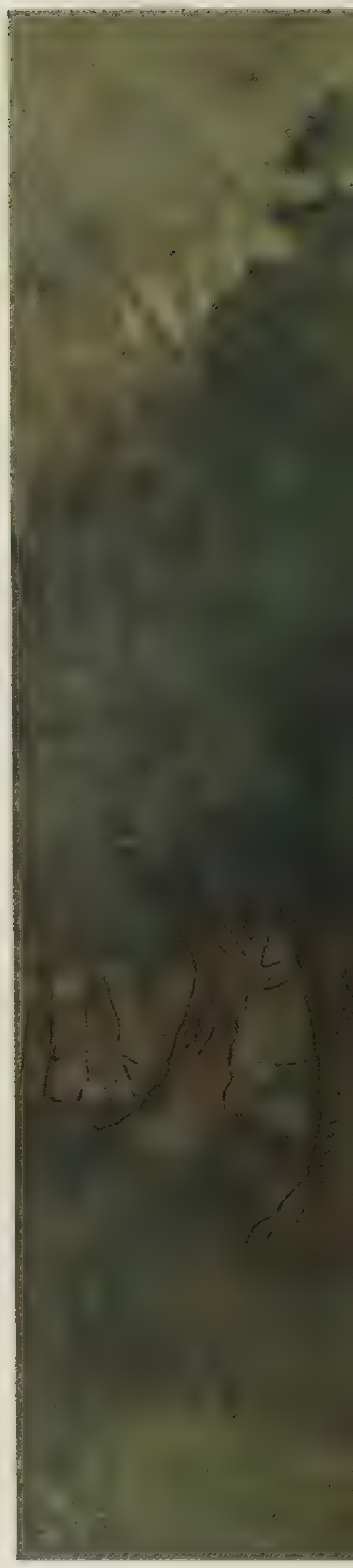
The artist proposes (alas, sometimes the weather disposes). Of the nine ideas shown here, however, at least six are weatherproof, as good indoors as out. *Opposite:* An extravaganza, an outdoor dining room set on a raft in the garden pond and rowboats to provide guest transportation. Reminiscent of a bandstand on the Fourth of July are the pink-hung railings and Japanese lanterns. Indoors, or on an outdoor table—*top, left:* a bowl of cabbage roses (or peonies), cut short and then arranged with Bibb lettuce; *top, right:* slices of White Mountain watermelon, halved pomegranates, and bunches of grapes and grape leaves, a mounted butterfly; *above:* a mix of fruit and blossoms, oranges and orange blossoms—real or wax.



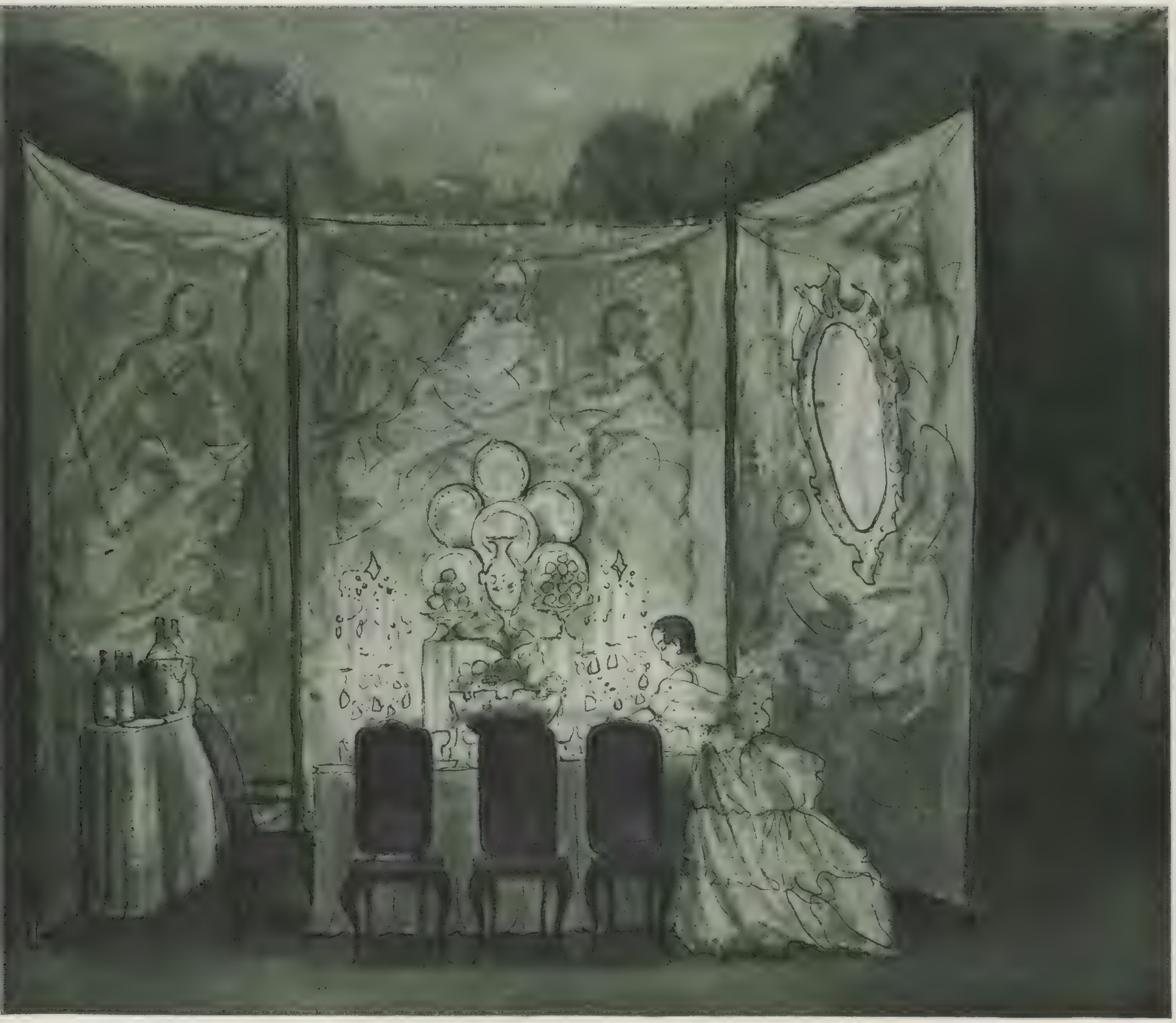


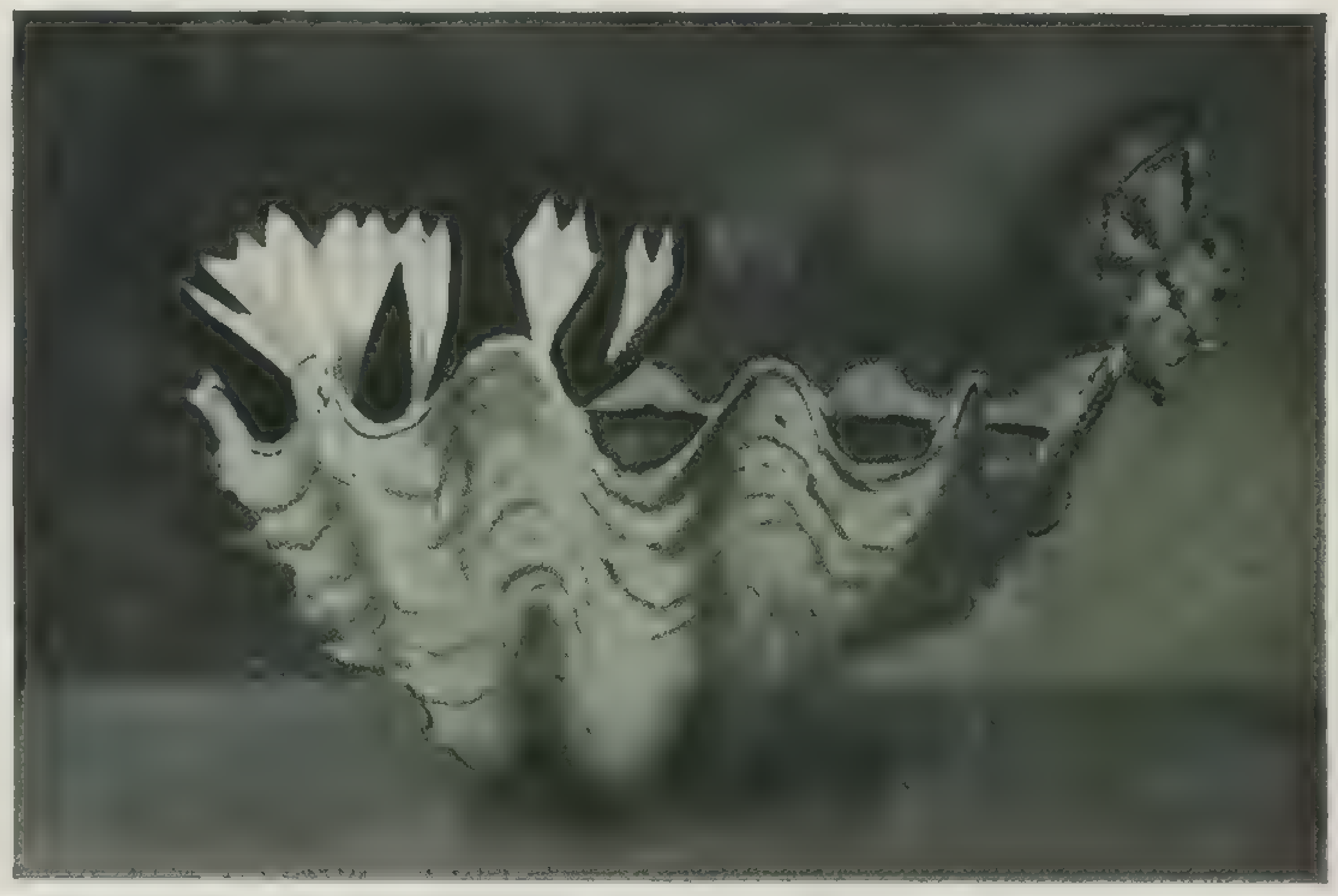
DINING OUT... *continued*



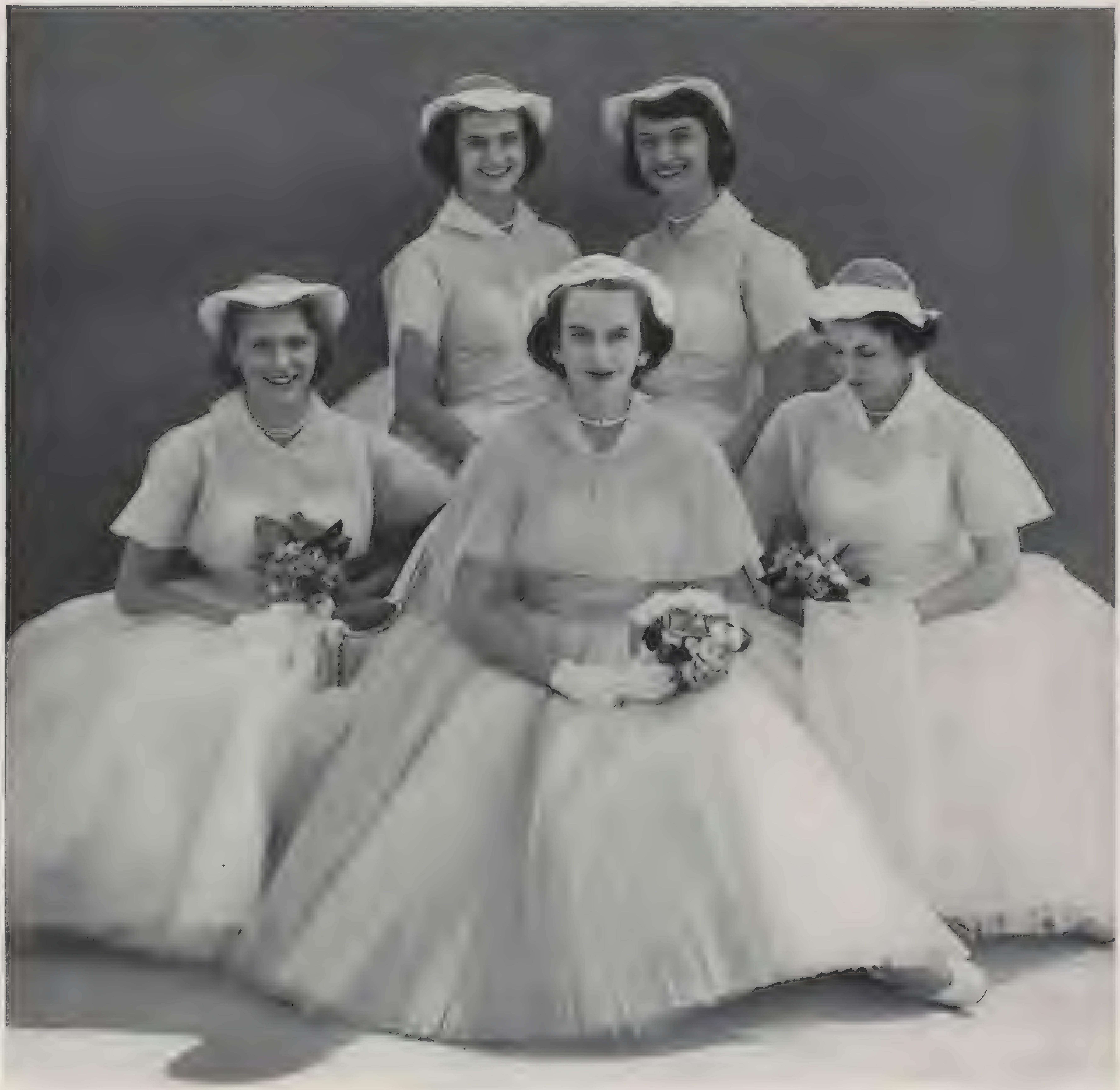


Top, left: Cucumbers cut jaggedly lengthwise rim a pile of limes. (In Mexico, cucumber spikes are eaten with lime juice squeezed on them.) *Top, right:* Like majolica ornaments, bunches of fresh asparagus tied with a stiff ribbon and saw-toothed bows; as a variant, bunches of broccoli tied with red ribbon. *Above:* Louis XV's Mme. du Barry once brought an *allée* of potted trees into her ballroom and built a banquet table around them. Here, the simplest plain board tables (like carpenters' workbenches), covered to the grass with cloths, are fitted around the trunks of six small potted trees, their branches hung with lights.





Above: The illusion of a high-ceilinged room, a three-panel screen hung with brightly flowered chintz—a real and rococo mirror or (if there's an artist in the house) the hangings and mirror painted on canvas. *Right:* On the garden terrace: a butterfly permanently settled on the lip of a big conch shell, white water lilies floating in one corner.



RAWLINGS

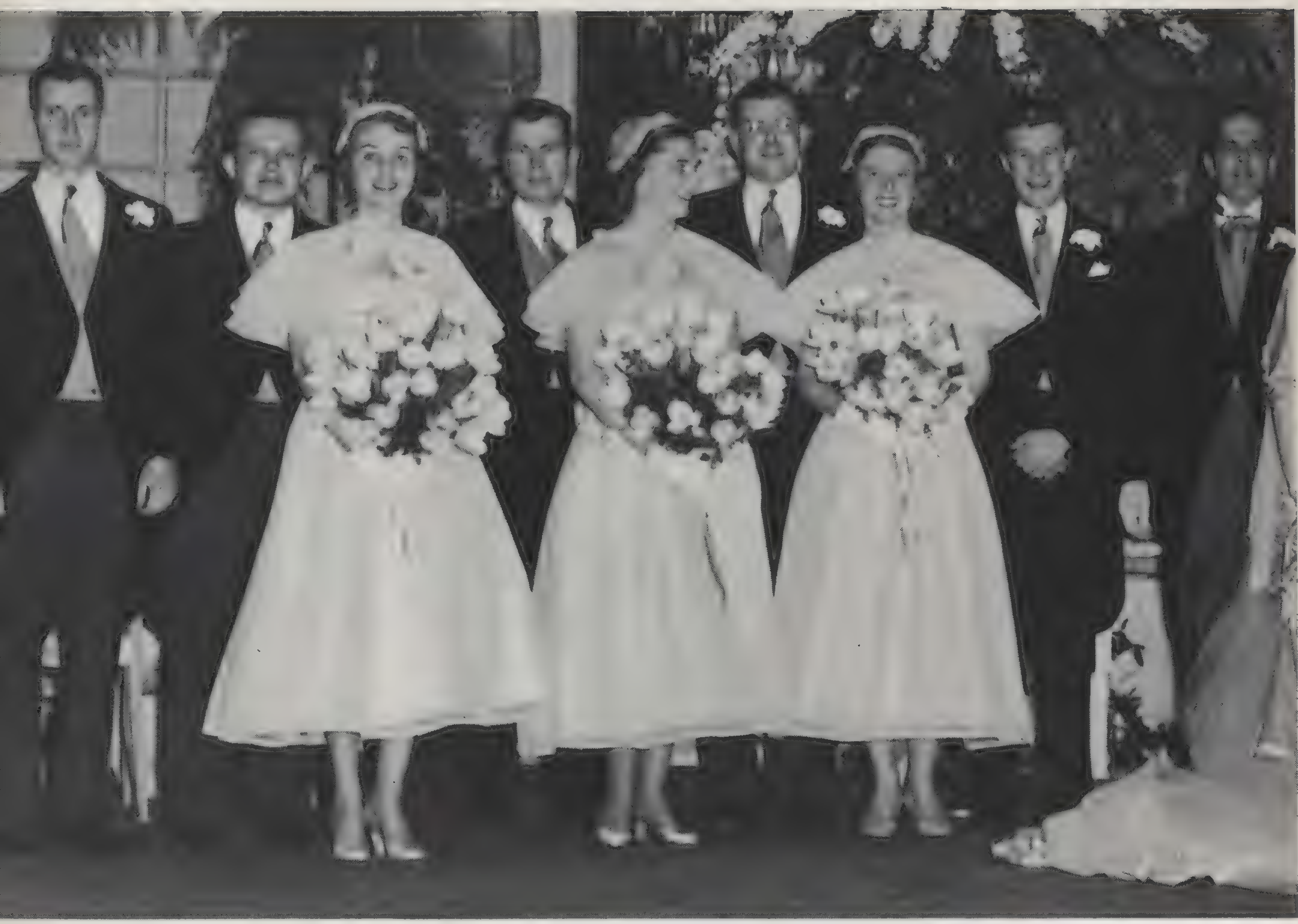
THE BIGELOW-WESTON WEDDING

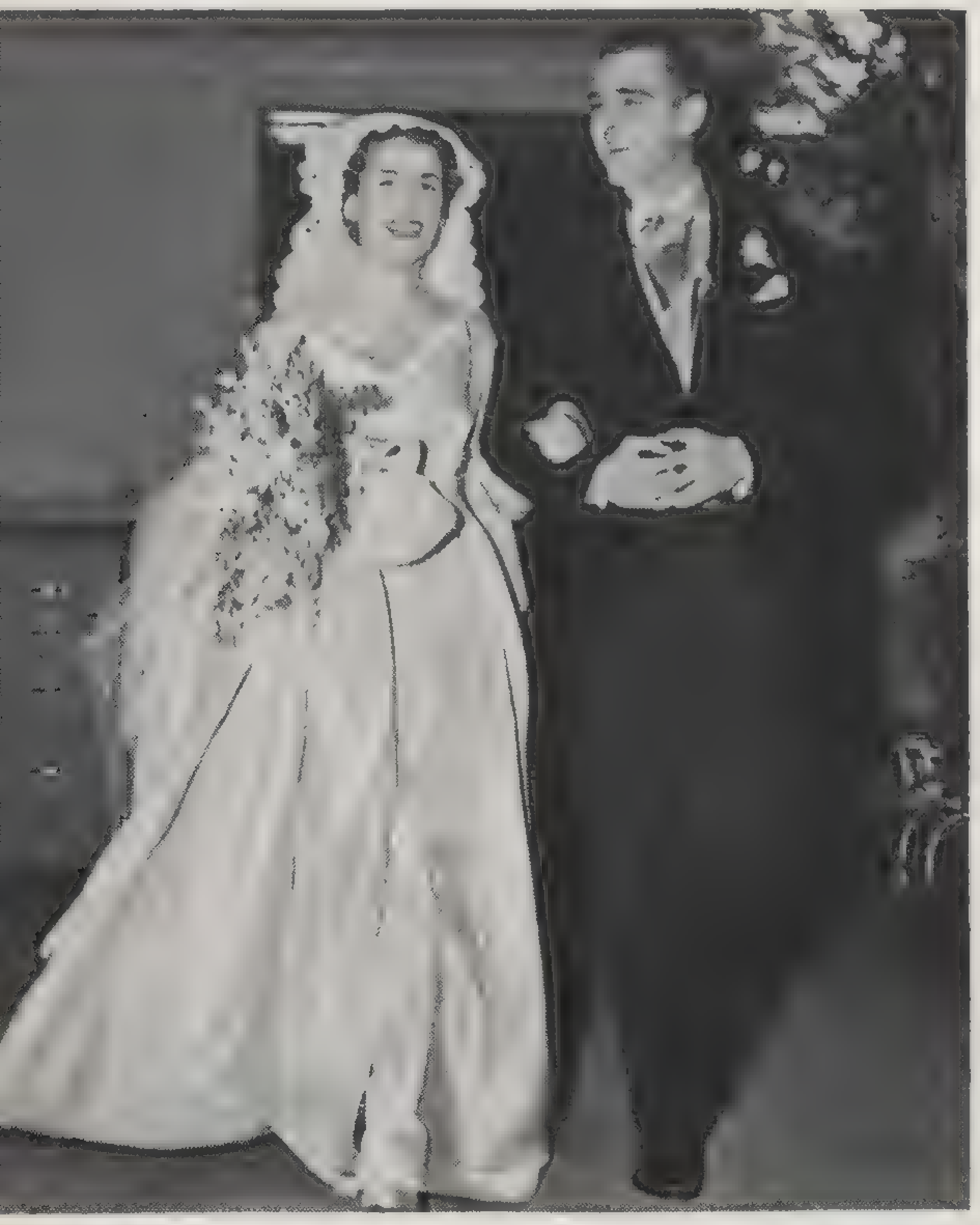
Miss Melissa Weston and Edwin Richards Bigelow were married in June at St. Vincent Ferrer Church in New York. The reception afterwards was held at the apartment of the bride's parents, Mr. and Mrs. Herbert Weston. The groom is the son of Mrs. Eugene Taliaferro and Edwin H. Bigelow. Opposite, in a moment of preparation—the bride; her dress, rose point and Duchesse lace over yards and yards of white tulle, held out by crinoline. The bouquet of bridesmaids, dressed with all the tint and prettiness of a garden wedding, each in a different colour over layers of white net: palest peach, yellow, powder blue, mauve, pink, and aquamarine (worn by Miss Cynthia Cogswell, who is not in the photograph). The dresses, all Castillo designs, are from Elizabeth Arden.

Above, left to right:

MISS SHARMAN DOUGLAS
MISS PAULINE TALBOTT
MISS NANCY U. HARRIS
MISS MARGARET TALBOTT
MRS. NORMAN SCHAFF

Opposite: MRS. EDWIN R. BIGELOW

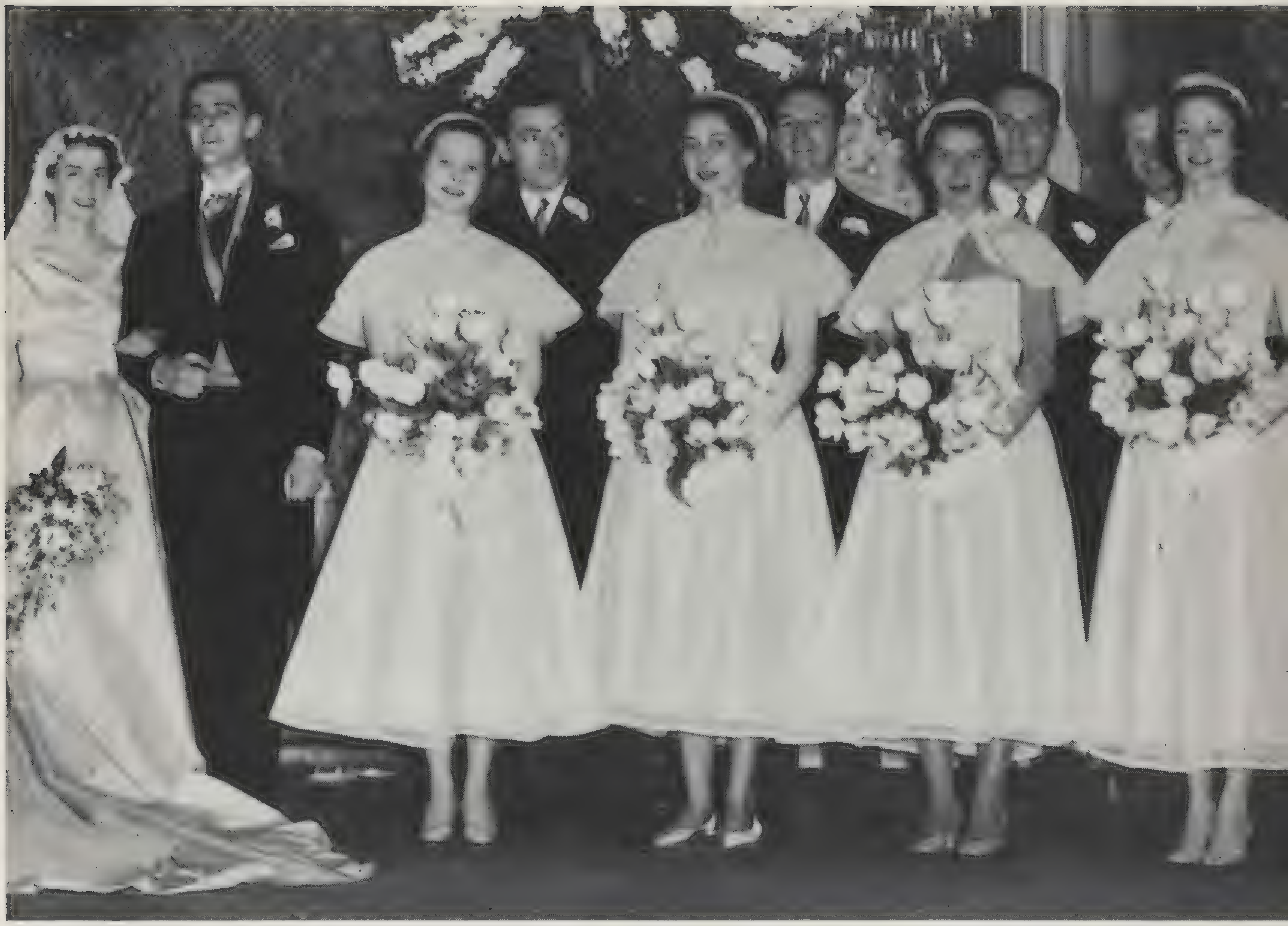




MR. AND MRS. RICHARD F. HUNNEWELL

THE HUNNEWELL-CLARK WEDDING

In New York City at the end of April, Miss Rosalie de Goicouria Clark, daughter of Mrs. Ivan Wichfeld and John Balfour Clark, was married to Richard Farnsworth Hunnewell, the son of Mr. and Mrs. James Melville Hunnewell of Boston. For the service, St. James Episcopal Church was turned into a grove of dogwood and other white flowers. After the fashion of many of this year's brides, Mrs. Hunnewell chose ballet-length skirts for her bridesmaids, a traditionally sweeping skirt for her own ivory satin dress. Her veil was of family lace, beautiful rose point. The bridesmaids and maid of honour wore clear pink marquisette and carried pink and white tulips. The reception, held in the late afternoon sunlight among the pink and white clouds of the St. Regis Roof, was a charming arrangement of rosy tones sparked by the musicians' bright red coats.



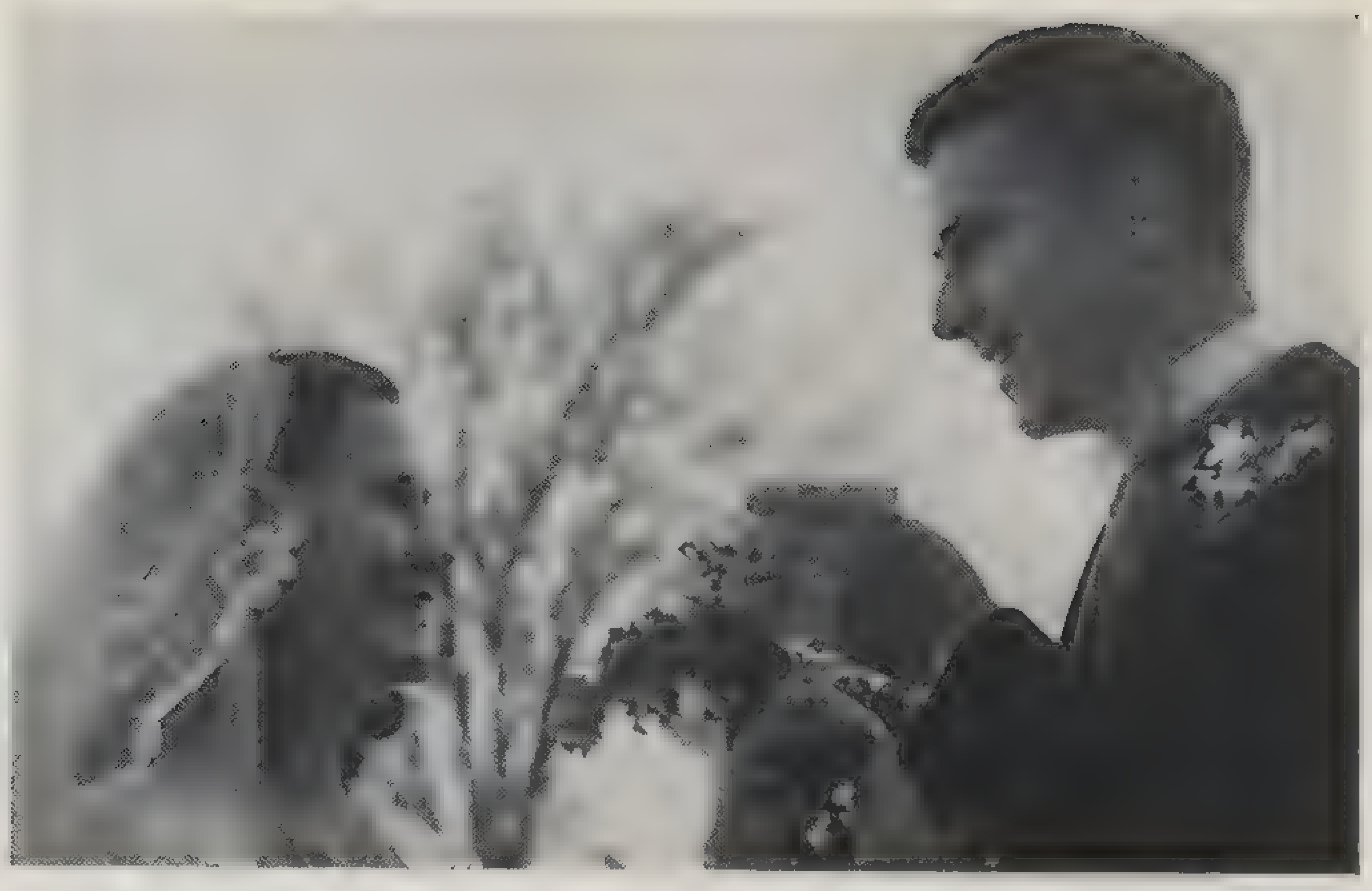
Above, left to right:

HENRY N. PLATT, JUNIOR
EDWARD M. TOWNSEND, JUNIOR
MISS KATHERINE FOSTER
WILLIAM P. HUNNEWELL
MRS. HARRY SLACK
G. HAROLD BLAXTER
MRS. J. DEAVER ALEXANDER
SCHUYLER G. CHAPIN
THOMAS B. HUNNEWELL
MR. AND MRS. RICHARD F. HUNNEWELL
MISS PATRICIA WING
STEPHEN VAN RENSSELAER GLIDDEN
MISS NANCY SCHWARTZ
LYMAN G. BULLARD
MISS MADELEINE HUNTINGTON
CLARENCE F. MICHALIS
ARTHUR R. JONES
MRS. CLARENCE F. MICHALIS

JAY TE WINBURN

THE WEDDING AT ST. JAMES'S

BERNARD F. GIMBEL
MAYOR AND MRS. WILLIAM O'DWYER



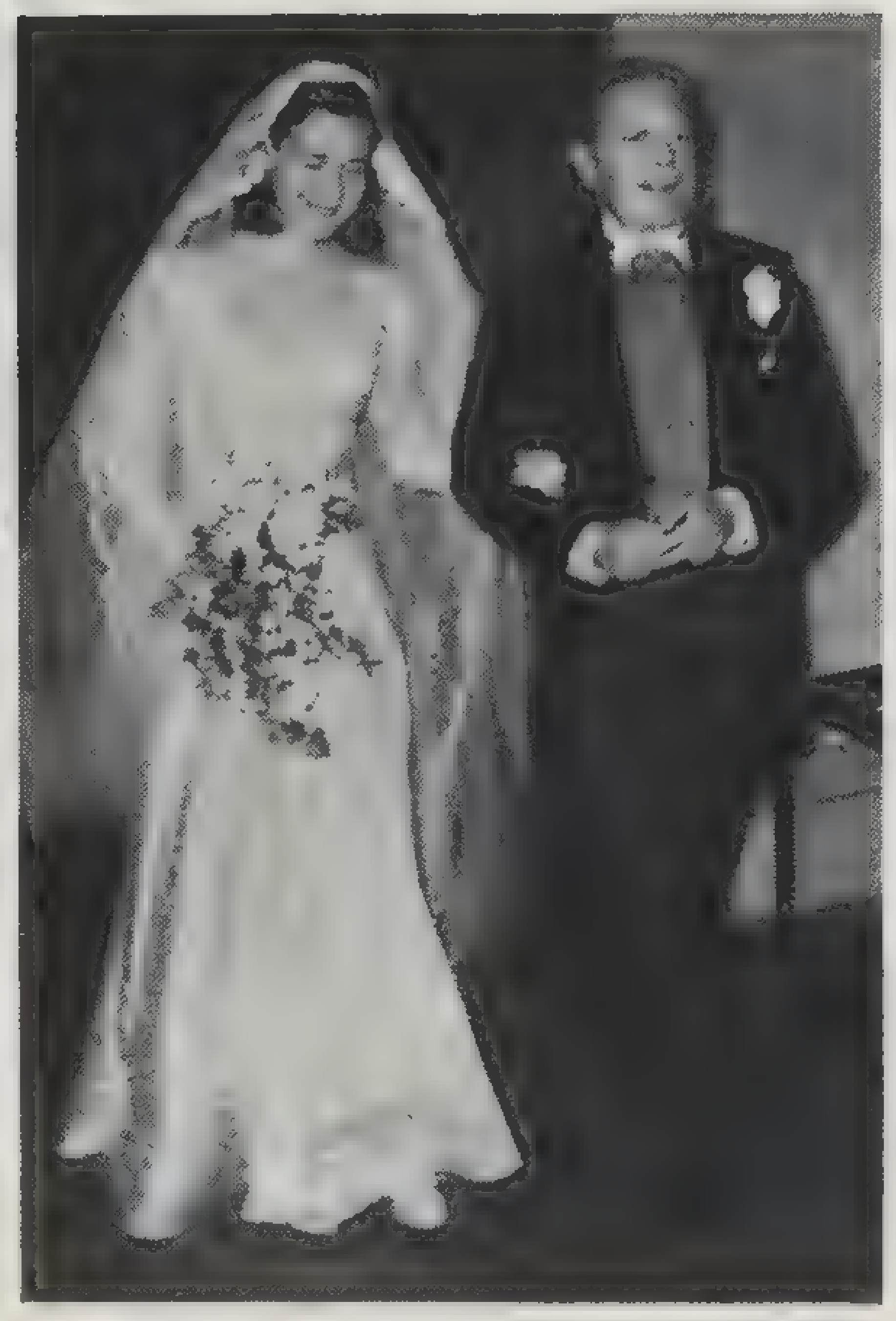
MR. AND MRS. LOWELL THOMAS, JUNIOR

THE PAVILION, SYMBOL OF A COUNTRY WEDDING

GOVERNOR AND
MRS. THOMAS E. DEWEY

THE THOMAS-PRYOR WEDDING

Late this spring, Miss Mary Taylor Pryor, daughter of Mr. and Mrs. Samuel F. Pryor, junior, of Greenwich, Connecticut, was married to Lowell Thomas, junior. The wedding, lit with white flowers and candles, was in Christ Protestant Episcopal Church; the reception, on the Pryors' lawn, under a green pavilion and the May skies. Mrs. Thomas wore a veil of antique lace over a very simple dress of white satin. Her sister, her maid of honour, wore a starchy-skirted dress of pink organdie; the bridesmaids, blue organdie. To mark again, this point in general favour: ballet-length skirts for all the maids. Lowell Thomas was best man for his son, who is also a writer, lecturer, traveller, and photographed his father's much-talked-of expedition, last year, to Tibet.



DE MORGOLI

THE BRIDE AND HER FATHER,
SAMUEL F. PRYOR, JUNIOR

Opposite: THE BRIDE,
SQUIRED BY HER BROTHER,
LAWRENCE PRYOR.

BEAUTY IN THE OPEN

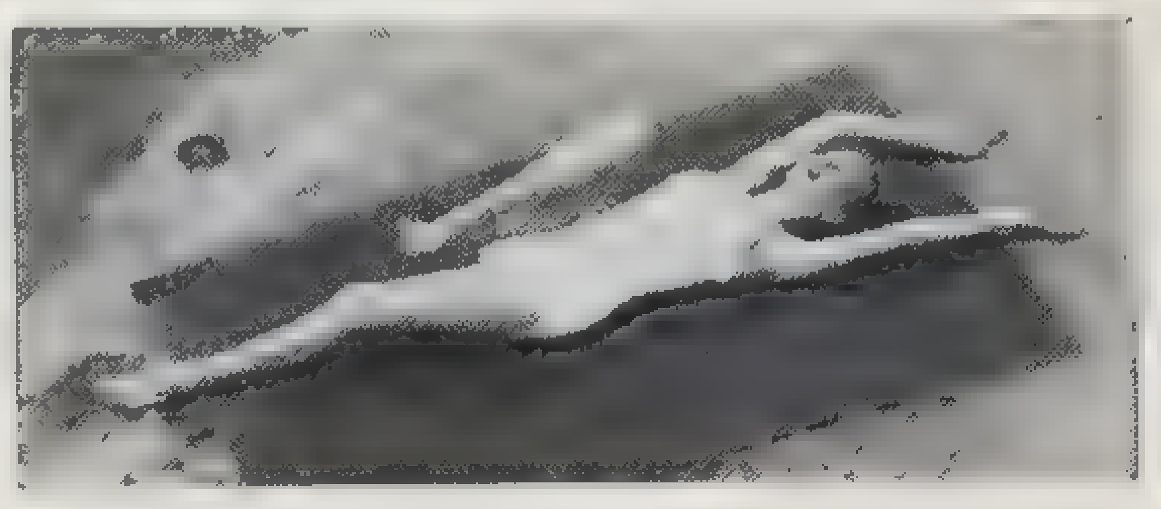
The two-faced sun is a give-and-take proposition. It gives (with brilliant generosity) almost everything that is the meaning of summer beauty. The cast of colour that dresses the body, where scant clothes don't. The stirred-up circulation, that helps to purify the complexion. The heat that searches beneath the skin to unravel the knotted nerve and smooth the tensed muscle. The feeling of well-being that allows the body those superb alternates: to lie utterly still, or to move with vigour.... But the sun takes, too—takes enough away from beauty to ruin the summer days. It can burn the skin, and more than temporarily. Badly-seared skin has been aged, as much as years can age it; and often it remains permanently stained with dark patches. The glare of the sun can draw deep lines across the forehead and around the eyes. It can make the hair so brittle that it breaks. And too much sun, with too little protection, can enervate the body and the mind.

BEFORE AND AFTER THE SUN

But there are many defenses against the cruelties of the sun. And they are easy armour to wear against so strong an adversary. There are filters against the skin-destructive rays. There is, for instance, a new colour-evener by Frances Denney, "Tan and Protect." Charles of the Ritz tinted emulsion, "Sun Bronze." Elizabeth Arden's fragrant, tubed "Sun-Pruf." Lenthéric's stand-by "Sun Oil." And Schiaparelli's "Body Radiance"—an oil which protects under, and smooths after, the sun. "Body Smooth," by Helena Rubinstein, is a fine creamy rub for parched skin after the beach. . . . If the face reddens, use a further cover of make-up, perhaps Pond's "Angel Face." And use a gentle cleansing oil (could be Estée Lauder's) to clean it off. Frances Denney's "Mild Skin Lotion" is cooling to a sun-heated face. For hair that will be uncovered most of the summer, Breck makes "Hair Dress—Trucene," which helps ward off as well as repair sun-damage. And Roux makes a special shampoo, and rinse, and dressing to keep hair from getting brittle. . . . Charles of the Ritz has a special cream. "Akimbo," to keep elbows soft. . . . The eyes need a buffer against sun glare: glasses with optician's lenses. Use eye drops (try Aziza's) after the sun, and an eye cream (Germaine Monteil has a fine mixture).

UNDER THE SUN

To get the most of what the sun has to give, the body must be covered in the least there is to wear. And an elasticized maillot. almost as thin as a peach peel, could be that least. *Could* be—if the body can stand the bright stare of the sun. There are minimum requirements for minimum covering: an indented waist, a flat abdomen, smooth hips, and firm thighs. So we recommend the diet on pages 34-35, and the two mercifully simple and unusually graceful exercises below. Left and centre are two gull's-eye views of the same exercise. The arms are stretched over the head, while lying comfortably flat on the beach. A leg is drawn up as close to the body as possible, knee bent, toes pointed *hard.* And then the other leg repeats. At the right is another whittler: spread the legs, and from a sitting position, touch the left foot with the right hand; then right foot with left hand. Forty or fifty times! The front-hooked bathing suit can follow your every move—it's cotton jersey knitted with Lastex; by Claire McCardell; the red bath sheet, by Martex; both, Lord & Taylor. *Opposite page:* On lips and nails, Helena Rubinstein's "Apple Red."



PENN

THE SUN: FOR AND AGAINST BEAUTY

The sun is a philanthropist, and the sun is a common thief. It is up to you, whether you accept the bounty—or get robbed. What the summer sun has to give could amount to a course of beauty treatments. What the summer sun can take away is the youthful appearance of even a naturally fine complexion. The welcoming of the sun, and the defense against it, *can* result not in seasonal schizophrenia, but in tranquillity—with a little knowledge. Knowledge, fortunately right in your hand—opposite.

NAIL COLOURS CARTE BLANCHE

FRAGRANCE,

SUMMER-WEIGHT

Summer is a time to use cologne or toilet water lavishly—for scent, or for cooling qualities. Often as a refreshant and a stimulant above a perfume, or as a hottest-day alternate to perfume. Summer colognes and toilet waters, with their higher percentage of pore-closing, cooling, soothing alcohol, can carry your favourite winter scent in a lighter form or be a totally different summer fragrance—of flower, fern, or woodsy flavour. Their comparative inexpensiveness, since they are a *dilution of extract*, allows for their use with abandon. Splash one of them all over after a swim or bath, or spray it from head to toe for an often-a-day summer pickup. Spray it through closets, through drawers, throughout a room to lift the heavy summer atmosphere, make it fresh and pleasant. The new plastic bottles and atomizers, the new variety of solid colognes make packing easy. Choose a scent for daily use, and keep a bottle or stick of it in your week-end case—one of these, perhaps:

Elizabeth Arden's "Blue Grass" Flower Mist.
Bourjois "Beau Belle" Cologne.
Caron's Eau de Cologne.
Chanel's "Bois des Iles" Eau de Cologne.
Coty's "Paris" Toilet Water.
Dana's "20 Carats" Solid Cologne.
Christian Dior's "Miss Dior" Eau de Toilette.
Guerlain's "Fleur de Feu" Eau de Toilette.
Lanvin Eau de Lanvin scented with "Arpège."
Lenthéric's "Tweed" Icicle.
Lucien Lelong's "Cachet" Cologne.
Germaine Monteil's "Bouquet" Cologne.
Ferd. Mulhens No. 4711 Ice Eau de Cologne.
Schiaparelli's "Shocking" Eau de Cologne.
Tussy's "Midnight" Eau de Cologne.
Yardley's English Lavender.

Opposite: Revlon's eight (count them) eight new "à la carte" colours; alive, electric, delectable, with extraordinary brilliance, *and* on the light side, in the hard-to-find coral, and apricot and pink-peach tones. These enamels are coming out in limited editions; to be found only at certain stores and you'll pay a quarter more for a manicure with one of these new-trend enamels. From left to right: "Pink Caviar," "Honey Peach," "Nectarine," "French Chocolate," "Coral Orange," "Sugar Violet," "Red Apricot," "Cherry Flip." Saks Fifth, N. Y.; Neiman-Marcus; I. Magnin.

HERBERT MATTER

MILTON GREENE

THE GREAT FACES OF OXFORD

England's Oxford University, always renowned for the brilliance and the eccentricities of its dons, has at this moment Faculties particularly rich in those rare qualities. Although the war produced a temporary sharp acceleration, Oxford has remained in many ways, and these perhaps the most important, the same. There is still a genuine concern for intellectual and artistic values; still an armour of gentle good-humoured irony and skepticism and a distrust of violent enthusiasms. There is still a degree of civilized and well-bred tolerance. And always there is the great donnish pleasure of talking; it goes on incessantly. Among the great scholarly conversationalists are three Oxford wits, Professor C. M. Bowra, Isaiah Berlin, and Lord David Cecil; among the great influences in the arts are Nevill Coghill and John Bryson; among the great women educators is Dr. Janet Vaughan; and among the great scholars are H. W. Garrod, Enid Starkie, and Father D'Arcy.

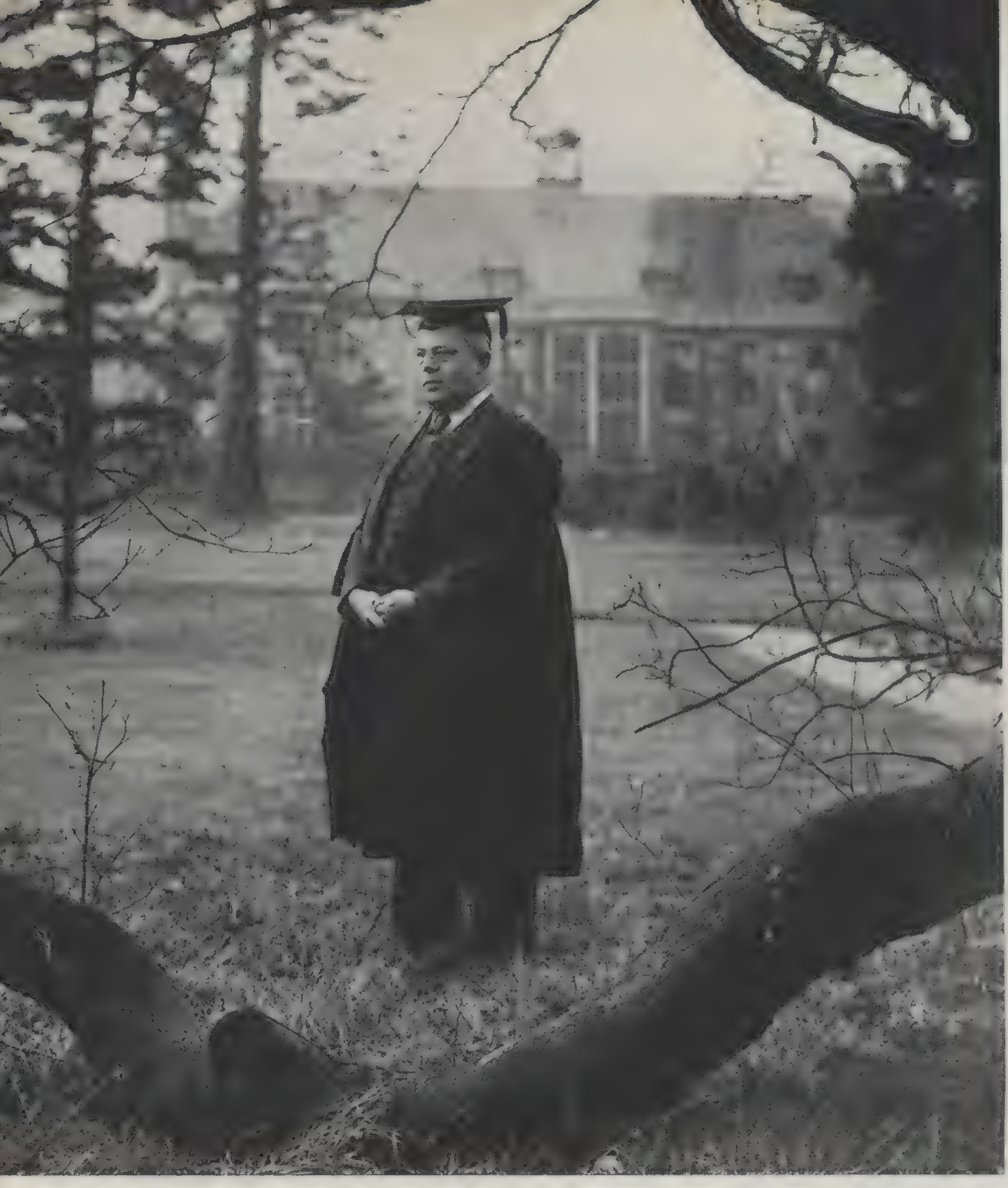
Although the fundamentals at Oxford are somewhat unchanged, there are changes among the undergraduates. They have, in general, less money. They are drawn far less from the great Public Schools. The social and economic distribution is much wider. And, although it is dangerous to generalize, they seem to have a different outlook. In the "golden age" of Balliol, for example, before the first world war, there were a number of rich, well-born, and brilliant young men. They were supremely confident that the world was theirs to do with as they would. In the twenties the æsthetes snapped their fingers at the world. In the thirties there was a great wave of political consciousness.

Many undergraduates now could not be described as either idealistic or disillusioned, as people were in the thirties, or even perhaps as either optimistic or pessimistic. These concepts pass them by. "Fatalistic" is perhaps the most accurate description, but even that suggests something too conscious. They wait, like private soldiers, for what the world brings tomorrow, and tomorrow they do their best to deal with it. And that is a real change of undergraduate outlook.

FATHER D'ARCY S.J., former Master of Campion Hall, the Private Hall for Jesuits in Oxford, is now Provincial of the Society of Jesus in England. True to the tradition of his Society, he is equally at home in the works of St. Thomas Aquinas and in the Festspielhaus at Salzburg; he can preach politics to the statesman or Christian doctrine to the believer with equal force and knowledge; and he turns up in every kind of unexpected context, always knowing what is happening, often better than those whose job it is to do so. Prime authority on the English poet of his Society, Gerard Manley Hopkins, and an amateur of art from the primitives to Augustus John, he has the appearance, almost the epitome of his Society, of an El Greco saint turned *homme d'affaires.*

Opposite: FATHER D'ARCY
POWERFUL JESUIT PHILOSOPHER

NORMAN PARKINSON



C. M. BOWRA

GREEK SCHOLAR AND PROFESSOR OF POETRY

NORMAN PARKINSON

OXFORD

Cont'd

C. M. BOWRA, Warden of Wadham College, Professor of Poetry in the University of Oxford, and Vice Chancellor to be, Dr. Bowra is known equally at Harvard for his taste and erudition as Charles Eliot Norton Professor, and for his social brilliance in circles from Back Bay to Park Avenue. His wit, a combination of the felicity of Wilde, the malice of Pope, and the brusqueness of Dr. Johnson, is forceful and at times noisy. (A famous London hostess, Lady Cunard, once said that sitting next to Bowra was like sitting next to a football game.) Originally a classical scholar, his interests range widely over world literature, from Edith Sitwell to Sophocles. His enjoyment of poetry is not over-refined or finicky, but lusty and full-blooded. He is the most famous of Oxford hosts, for at his table meet striking undergraduates, witty dons, and representatives of a cultured social London. There they are entertained with a lavishness not only of good food and good wine, but of the Warden's conversation; and after dinner, perhaps they have the pleasure of hearing him roll out with obvious relish the poems of Yeats or Pushkin—or even his own.

ISAIAH BERLIN, Fellow of New College, is known to Americans, not only in the libraries and lecture rooms of Harvard, but in the drawing rooms of diplomats and political hostesses in Washington where he was attached to the British Embassy during the war. A fascinating figure, bubbling continuously with energetic vitality, he is becoming a legend. He talks all day and all night, at an astonishing speed, and with a brilliant humour, the quality of which depends greatly upon the profusion of startling, entertaining analogies—and not only in his great set pieces, such as the comparison between Soviet Russia and an English public school, or between the Colleges of Oxford and the countries of the world. His unceasing conversation has led to the theory that he discovers the contents of books by penetrating the covers with X-ray eyes. His knowledge is truly terrifying, ranging from Russian literature to the history of political thought, which is perhaps his strongest love—unless his love of music is stronger. He often will sing a Mozart opera from beginning to end from memory.

NEVILL COGHILL, Fellow of Exeter, is one of those striking personalities who give to the English Faculty at Oxford its unique flavour of unorthodox brilliance. An Irishman, nephew of the immortal co-author of *The Memoirs of an Irish R.M.*, Coghill has inherited his family's passion for all the arts and excels in one. His life interest is the theatre; he has made undergraduate open-air productions of Shakespeare famous. A humourist more than a wit, he recently skillfully modernized Chaucer on the B.B.C. and thus introduced this poet, whose humour and warm personality so resemble Coghill's own, to a wider audience. His splendid grizzled head and walking stick, the superb self-confidence with which he rolls out Latin phrases (whether the right or the wrong ones) at degree-giving ceremonies, his red velvet smoking jacket at the High Table at Exeter—all these form part of a fascinating character. In Oxford, where acute criticism induces too often the cautious, almost desiccated attitude appropriate to old age, Cog-

ISAIAH BERLIN

SPECIALIST IN "THE HISTORY OF IDEAS"

NEVILL COGHILL

IMPORTANT IN THE THEATRE

JOHN BRYSON

SPECIALIST IN LITERATURE AND THE ARTS

hill dares to flaunt the enthusiasm of youth.

JOHN BRYSON, Fellow of Balliol College, is, like many of the personalities of Oxford, a member of the English School, whose teaching embraces the two very different worlds of Anglo-Saxon philology and scholarship, and the criticism of English literature from Chaucer to the nineteenth century. He has the power, unusual even in this gifted Faculty, of moving with equal ease in both. With his scholarship, his profound knowledge and taste not only in the literature of many countries and many periods, but in music, ballet, theatre, painting and sculpture, his extensive acquaintance in the London world of art, Bryson is rather a rarity. He lives in the most exquisitely furnished College rooms in the University, where almost every object is a collector's piece, the walls lined with beautiful paintings and drawings, patiently amassed. In this setting he not only exercises his talents in teaching his pupils, but dispenses a hospitality, lavish, inaustere, and learned.

C. S. LEWIS, Fellow of Magdalen College, is one of the most powerful forces in Oxford. Author of *The Screwtape Letters* and ten other books (several of them on Christianity), he draws huge audiences, no less for the weight of his matter than for the clarity of his exposition. Starting as an authority on the literature of the Middle Ages, he has since ranged widely over the field of English writing. Recently he has achieved notoriety and popularity as an expositor of Anglo-Catholicism—in terms not always acceptable to the professional theologian, but profoundly influential amongst servicemen during the war. He is the *doyen* of the Socratic Club, which indeed has the air of a band of disciples sitting around the feet of their Master, as at their meetings they set themselves with heartiness and intellectual muscularity to confute agnosticism. As with those other Christian littérateurs, Chesterton and Belloc, neither his Christianity nor his literary taste has destroyed the healthy, earthy gusto of his pleasure in walking, talking, eating, argument, and beer.

C. S. LEWIS

FAMOUS AUTHOR OF

"THE SCREWTAPE LETTERS"

H. W. GARROD
DISTINGUISHED LITERARY CRITIC

ENID STARKIE FAMED SCHOLAR
ON 19TH CENTURY FRENCH LITERATURE

OXFORD
Cont'd

H. W. GARROD has been a Fellow of Merton since 1901. Last of a generation of scholars which Oxford will know no more—poet, Latinist, learned equally upon the classics and the Renaissance, an authority alike on Manilius and on Erasmus—he is widely ranging in his knowledge of English literature, and, in his sympathetic understanding of Keats and Matthew Arnold, supreme. His learning, product of a less austere, more spacious, more leisurely age, is now an almost frightening legend. Stories of his restrained but shattering repartee are legion; perhaps the best is that of his encounter with an indignant American lady in an Oxford bookstore in the 1914-1918 war, when he was on leave from his Ministry. To her irate query: "Why are you not in uniform? Do you not know that we are fighting for civilization?" Garrod is said to have replied, unruffled: "Madam—I *am* civilization."

ENID STARKIE, Fellow of Somerville, is a unique, familiar and eccentric Oxford character. Her tiny figure, gay and combative as a fighting sparrow, whether in the streets in her blue trousers and scarlet beret, or in her Chinese lounging pyjamas, against the hell-red walls of her flat, packed with the yellow backs of the French poets, is unmistakable. An Irishwoman, she has absorbed into her veins the culture, the sun, and the grapes of France. No stickler for convention, she has made herself a world authority on Rimbaud, the first to establish the importance of his career in the French colonial empire. Perhaps her greatest triumph was to persuade Oxford to honour André Gide with the Doctorate of Literature; and the proudest moment of her life was the award of the *Légion d'Honneur*.

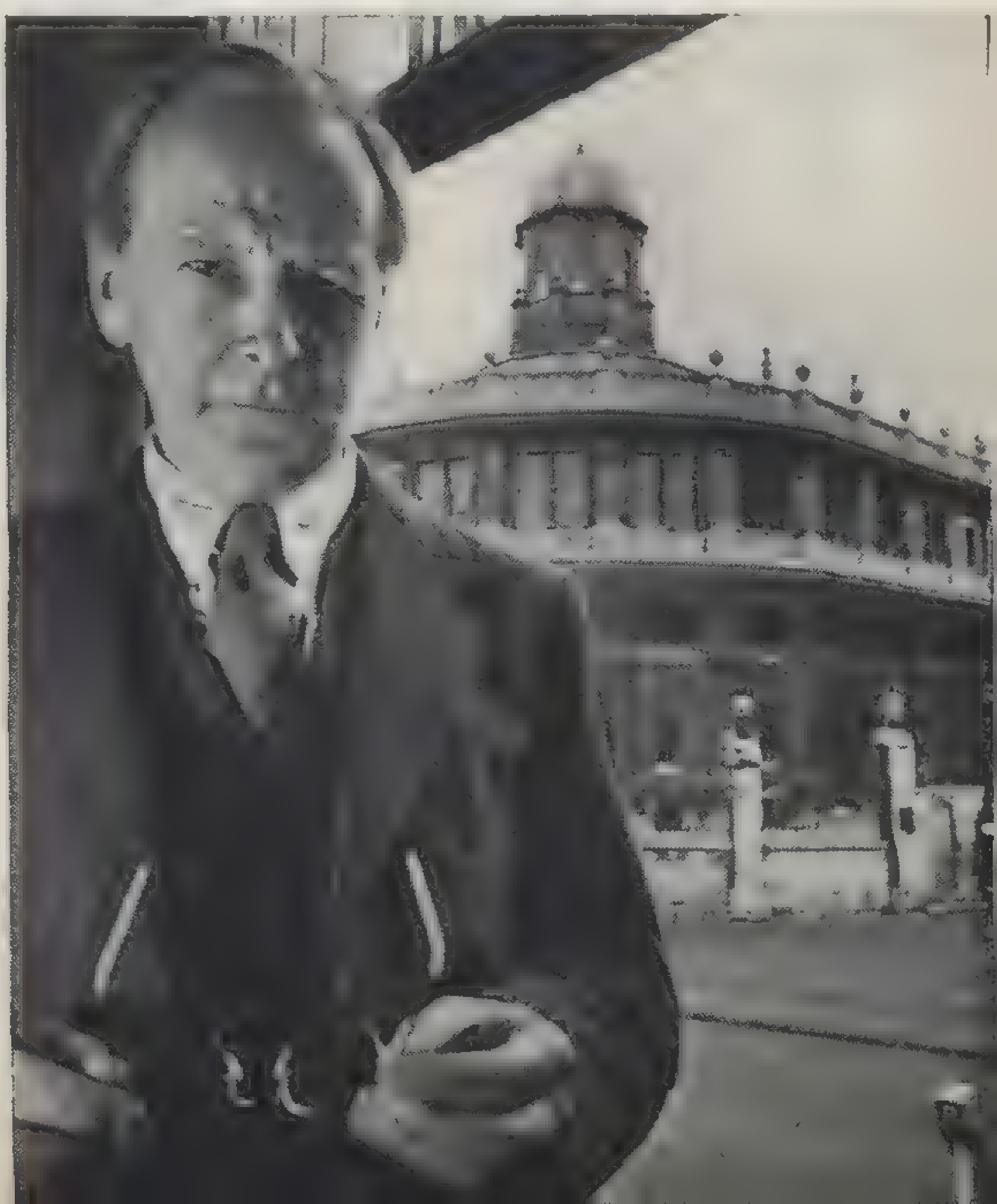
DR. JANET VAUGHAN is a Doctor of Medicine, a Fellow of the Royal College of Physicians, and, notably, Principal of Somerville College, one of the outstanding centres of women's education in Britain. She aims to turn out not rarefied bluestockings, but practical young women with initiative. The mother of two children, she returned to Oxford in 1945 after an absence of twenty years occupied in work of high distinction in medical research. An expert on diseases of the blood, she published a work on *The Anæmias*, now a classic. In 1938 she began to work on the storage of the blood, and during the war took charge of one of the main Blood Transfusion Services for London.

BASIL BLACKWELL, bookseller, is in a way a background to the whole University. His bookshop, the most attractive one in Oxford, is in Broad Street. A charming, enlightened man, he also runs his own publishing house, putting out limited and expensive editions.

LORD DAVID CECIL is a brother of the fifth Marquis of Salisbury, now leader of the Tory Party in the House of Lords, and a descendant of an aristocratic family whose fantastic record of public service dates back to the great minister of Queen Elizabeth. Lord David has broken away from the political tradition of his ancestors; English politics may well be the worse for this, but English literature is the gainer. It is a mark no less of his own brilliance as a critic, than of Oxford's recognition of a talent not conventionally academic, that he was elected in 1949 to be the first holder of the Goldsmith Professorship of English Literature. As a critic, his outstanding qualities are his sensitivity to quite different kinds of authors (characteristically, his inaugural lecture was a plea for catholicity of taste) and his ability to recreate the atmosphere of a period. (His books include *The Young Melbourne*, *Two Quiet Lives*, and *Early Victorian Novelists*.) His slight figure, clothed always with an individual but unerring elegance, his hands gesticulating with nervous energy, he moves with equal grace and charm in the ballroom of Buckingham Palace, and the commonrooms of Oxford, in the lecture halls of the Examination Schools, and at week-end parties at some English country house. Not only the perfect host, but the perfect guest (for he can make the conversation of even the dullest better than it is), there is nothing foppish about the hard quality of Lord David Cecil's intellect and wit.

DR. JANET VAUGHAN
PRINCIPAL OF SOMERVILLE COLLEGE

BASIL BLACKWELL IMPORTANT
BOOKSELLER AND PUBLISHER



LORD DAVID CECIL

CRITIC, BIOGRAPHER, PROFESSOR OF ENGLISH LITERATURE

NORMAN PARKINSON

"A GOD-SHAPED BLANK IN MAN'S HEART"

BY JAMES A. PIKE, chaplain of Columbia University, head of the Department of Religion and author of books on legal procedure.

An increasing number of people show the marks of insecurity. What are they? Anxiety, sense of guilt, loneliness, sense of frustration, despair. I maintain that each of them represents a religious problem and has in religion an answer.

But first we must note the breadth of the problem: the extent of these difficulties and the extent of their effects is greater than most people think. We have just been through a century or two of rationalism, in which the rôle of conscious mind in human affairs was much exaggerated. Now we know that man is like an iceberg—not necessarily in temperament—but in the fact that the larger part of his mind is under the surface, is unconscious. Now as long as fear or a sense of guilt remains in the conscious mind, it can be dealt with—and can even be a good thing. It is good to be afraid of the fearful, guilty as to what is really wrong. But when these symptoms of insecurity sink into the depths they become demonic and in the unconscious do their dirty work.

Ever since the discovery of the unconscious mind, we have known of the ill effects of these distortions on our personalities, our conscious life, our perspectives and decisions. But more recently, through the insight of psychosomatic (soul-body) medicine, we have discovered what devastating effects these forces have on bodily health. And the worst is not yet: daily the medical men are discovering new psychosomatic connections. It is now clear that to be well a man must be well all over. Spiritual maladjustment has implications extending to the whole organism—conscious mind, the unconscious depths, the body; then all the more important the diagnosis and the prescription. We have identified the symptoms: anxiety, sense of guilt, loneliness, frustration, despair. Let us take them up one by one.

Anxiety consciously acted upon is good. Anxiety in the depths stems basically from having placed one's ultimate trust in things that are in fact untrustworthy. In religious terms this is known as *idolatry*. In the long run, it is always fatal to worship an idol—but it is unhealthy in the short run too, because all the time our conscious minds are assuring us that the idols are good brass, silver, and gold, our unconscious minds more quickly perceive the feet of clay. Hence the inner tension which projects fearful pictures up into our conscious minds—perhaps during daydreams or just as we are trying to sleep. But even when not projected up, the images are there, wreaking havoc inside. When a modern young lady puts her whole trust in—and gives her whole self to—one who has not made the commitments which marriage involves, no matter how secure her conscious confidence is in the one she had made her god, anxiety and insecurity mount in her unconscious life, often erupting into the most unlikely aspects of the relationship and in turn resulting in a reaction which will increase the unreliability of the future.

In many a more prosaic situation, the same process is seen. When a man has made money, career, or social prestige, the number one aim in life, he has committed himself to, and put his trust in, something really untrustworthy. Anxiety comes from knowing (either consciously or unconsciously) that that in which we have placed our reliance is unreliable. Actually it is this suspicion—the suspicion that our "god" will not meet our full needs—that leads us to erect other gods to meet other needs. And having a number of conflicting aims not subordinated to a single aim is *polytheism*, and its reflection in personal life is schizophrenia, either in the technical sense or at least in the terms of a partial fragmentation of personality—literally, disintegration.

Such anxiety is then really well-founded. We *ought* to feel insecure when we are insecure, and we *are* insecure when our highest trust is in something insecure.

Thus the problem is basically a religious one. It is interesting that the Old Testament concerns itself not with atheism but with idolatry. There really are no atheists: every man has one or more foci which are ultimate for him; the question is not whether there is a God but whether a man's god is an adequate one—i.e., meets two specifications: (1) sufficiently all-embracing to cover the full dimension of life (thus integrating the believer, and harmonizing the lesser values); (2) utterly reliable (thus giving the deepest grounds of confidence).

He who meets these specifications is well described in the familiar psalm: "In His hands are all the corners of the earth"—He covers the whole of reality, there is no place we can go where He isn't, no aspect of life to which He is not relevant; "a great King above all gods"—devotion to Him is capable of subordinating and ordering all other interest; "let us heartily rejoice in the strength of our salvation"—He is utterly reliable; "we are the people of His pasture, the sheep of His hand"—He is *personally* concerned about us.

The answer of high religion to anxiety is: "*I believe in one God.*" Note carefully that the Creed says, not "I believe that there is a God," but "I believe *in*—put my trust in—one God."

A *sense of guilt* can be a complex. But sometimes it's just guilt: we really have done something wrong. If so, a sense of guilt is a good thing. But we have to do something about it; we can't just carry it in our consciousness—because a man has to accept himself, or he can't hold his head up. So people try to shake off their sense of guilt, and they do it in a number of ways.

One way is to lower the moral law to fit one's measure ("After all, what do you expect of a man?"). Another is to measure oneself by others ("I'm as good as the next fellow; everybody has his faults"). Still another is to justify ourselves in the particular case ("I simply couldn't help it") or in general terms ("I was a dead-end kid"). Another is to focus on the value that supposedly came out of it ("I did blow up, but it did her good"). Another way is mustering good resolutions for the future ("Things'll be different from now on")—which really underlines the fact that things haven't been right. Other ways are to laugh it off or drown it in alcohol. Do these devices get rid of the sense of guilt? Not at all. They simply cover it up, and it sinks down into the unconscious and there it stays—to rear its head from time to time (in unexplainable flashes of memory, in dreams), and meanwhile to fester and make us ill.

How can we keep this from happening? By really getting rid of the sense of guilt while it is part of our conscious pattern. The first essential is honest self-criticism (the discipline of a regular examination of conscience is a good idea). But this alone is not enough; in fact, if there are no further resources available, such examination will increase our difficulty—because we *must* accept ourselves. But how can we accept ourselves when we are unacceptable (and who is not)? How to have both self-criticism and self-acceptance is the human side of the age-old problem about God: how can He be both just and merciful?

The answer of the Bible is the same to both questions. The Judaeo-Christian God is one who has resources for taking up the hurt of humankind into Himself. Pre-eminently, this character of his is seen in the cross of Jesus Christ: "God was in Christ reconciling the world to Himself." But God was always like that (read the Old Testament book of Hosea). God takes up the slack between Himself and us.

So the secret of freeing yourself from guilt is this: *You can accept yourself because God accepts you, though unacceptable.* If God will accept you, who are you not to accept yourself? In this way, you can have both self-criticism and self-acceptance. In this way a sense of guilt can be cast off before it can get into the unconscious and hurt you. And incidentally, for the advance toward better conduct, you here have the best and most effective motivation possible—warm gratitude to God for acceptance *freely given,* rather than the cold and insecure hope of *earning* acceptance not yet achieved.

There are three other symptoms of our "age of anxiety," a sense of frustration, despair, and loneliness. *Loneliness* is not particularly connected with being alone. You can be bitterly lonely in a crowd, even in a group of acquaintances; with no one at all around, you can be at peace, feel secure and supported. Loneliness comes from feeling no significant point of connection with others. Canasta, work on a committee, the sharing of gossip are points of connection, but they are not significant and abiding. Yet we are meant to be connected, and life is not complete unless we are.

Religion deals with abiding points of connection. People connected with transcendent things are connected with each other: there is a holy *esprit de corps*—this is what we mean by Holy Spirit. One deeply in touch with this Spirit can more readily be in touch with others who are of the same Spirit.

A *sense of frustration* is the sign of a good thing. In most men there is a divine discontent with limitation—one of the surest signs that we are "made in the image of God," the limitless One. Yet we all are limited, we all are hemmed in in one direction or another. Once a psychoanalyst, patient as only a psychoanalyst can be, after many sessions with a dear lady, finally lost his patience with her and announced, "Madam, you haven't an inferiority complex. You're inferior." We're all inferior—in one line or another. There are some things I just can't do; there are others that I can do, but not well. So the problem of inferiority is everyone's problem, it is not the problem of just a few unfortunates. And yet in this age of science, we should find it a decreasing problem. Limitation after limitation is being removed. A man with one horse finds he now has 1000-horse power; a way to walk can be found for a man who would have been a hopeless cripple a generation ago; distances that once impeded are now spanned. Yet in men by and large there is more, not less, frustration.

Frustration does not come from limitation; it comes from not being able to live creatively within limitations. The same impediment may sour one man, redeem another. What is the secret? It's essentially a religious difference. If a man sees himself as his own highest meaning, then limitation is tragic; if he sees that whatever he has to give is significant because it is geared into a larger enterprise, then his very limitation can be a source of unique power.

Samuel Schereschewsky is a case in point. As a healthy missionary bishop in China in the '80s he was fruitfully busy with many things—too busy indeed to find time to do what he regarded as most essential: translating the Bible into Chinese. But he was given his opportunity to do this. While helping finish a church with his own hands in time for its consecration the next day, he had a sunstroke and was almost totally paralyzed for life. In the years which followed he worked without respite to translate the Bible not only into two Chinese dialects, but into Japanese as well—which vastly set ahead the whole missionary enterprise. He thus used with even greater effectiveness what he had left to use—his mind and the third finger of the right hand with which to strike out on a typewriter the equivalent of the oriental characters.

Generally it is not the broad river, but the narrowed stream that turns the turbine. But not all narrowed streams have turbines. The turbine in human life is the spirit of dedication summed up in the words of a familiar service: "Here we offer and present unto Thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and living sacrifice unto Thee." Such an understanding of human destiny will not save one from tragedy, but it offers something beyond tragedy.

Finally let us turn to *despair.* Despair comes from a sense of meaninglessness. Despair is growing more widespread because of the growth of the suspicion that life is "a tale told by an idiot, full of sound and fury, signifying nothing."

Suppose a baby was born on a giant airplane which kept circling the earth, never landing because supplied with gasoline and provisions from the air. As the child grew he would develop a sense of security because of the reliable arrangement of the cabin: the family eats in one corner, his toys are in another, his little bed is in another corner, et cetera. But he eventually grows up enough to be able to look out the window. What a shock—everything is secure inside, but what's the whole thing attached to? The sense of the great abyss under life reflects a measure of maturity: people who still think the little meanings, the little securities are adequate are still children, no matter how old they may be in years. But even more mature will be our airborne friend when his appreciation of aerodynamics is such that he realizes that the plane is in fact supported though its supports are invisible. Such is the full maturity of those who, disillusioned with the little securities, have transferred their trust to the very Ground of all security.

Does *(Continued on following page)*

(Continued) this mean that they have transferred their interest to the next world? No; but they have a different way of evaluating things in this world. The value of a stock or bond does not depend only on its annual yield. An equally important factor is the number of years it is likely to pay dividends. A share of oil stock yielding ten dollars per year from properties due to be drained out in three years is worth at the most thirty dollars. A share of telephone stock yielding ten dollars per year—since the telephone, I fear, is here to stay—is worth a good deal more. So you will weigh out things quite differently, depending on whether you think that it's all over in a few short years or whether you believe that you as a person will abide, as a person, forever. This is the answer to the feeling of meaninglessness. Everything now has meaning when seen in the light of eternity. One who is secure in this hope will never despair. If these are the true answers for life then perhaps we ought to be grateful for an age sufficiently "anxious" to have raised the right questions for us. "Religious escapism" is sometimes pointed to as one of the fruits of our age of anxiety. But I would add religious conversion as another of the fruits. Perhaps we don't need both phrases. We can define religious escapism as escape from reality into illusion. If reality is not whole without God and his part in personal life, then a narrowing of the possibility of man's cure to bootstrap-lifting operations is an illusion indeed. Thus there can be an escape *from* Religion as well as *to* Religion. There can be an eagerness to avoid the claims of the Other, an ostrich-like reaction to what is the real meaning of the universe.

If God *is* and we were made so as to function well only when we are functioning with Him, then the yearning of the heart for His presence and companionship is by no means an escape from reality. High religion so estimates the relation of man to God. It does not regard man as a complete or self-authenticating reality. He needs God for his completion.

Even a modern agnostic has conceded that there is "a God-shaped blank" in every man's heart. Writing on the other side of belief, St. Augustine affirmed, "Thou hast formed us for Thyself and our hearts are restless till they find rest in Thee." We will bring the "age of anxiety" to an end when we escape to such a reality—escape from the prison houses of our own making—anxiety, sense of guilt, loneliness, frustration, despair; when we escape into the wholesome free air of a complete world. [EDITOR'S NOTE: *Dr. Pike spoke on this subject recently at Wellesley College.*]

THE BAYARD TEETH

BY OLIVER LAFARGE

one of America's finest novelists, whose most recent book was "The Eagle and the Egg."

Recently I made the ultimate concession to middle age when I allowed the dentist to replace a number of the teeth nature gave me with others of his own devising, more efficient, less battered, and gratifyingly more numb. My dentist is an artist; confronted with the replacement of front teeth, he went to great pains to create an illusion. He also wanted to introduce regularity, but I was stubborn in insisting upon rather large incisors with a definite overlap—in short, upon medium buck teeth.

My feeling about those teeth goes back many years, to my discovery of the main Bayard family. My people come mostly from Rhode Island, but my mother's mother was a Bayard from Delaware. By whatever process of magnetism or osmosis, our village, viewed as a summer resort, became a Bayard colony and considerable of a matriarchate, although there was never anyone there who had Bayard as a last name. I grew up, accordingly, among various cousins of one-half or one-fourth degree of that blood, as we say of Indians, but to me they were primarily Lockwoods or Rheins or Whartons or what have you. The main clan in Delaware remained mythical. What I was aware of chiefly was what might be called "the Florence effect."

The Florence effect derives in part from the strong individuality and general forcefulness of Bayard women, in part from the custom of naming at least every other one Florence, with Bayard as a middle name if she be so unfortunate as not to have it already as her surname. Thus around our village in summer, in addition to my grandmother, born a full-blooded Florence Bayard, and her namesake my mother, I had a cousin of mother's generation, a sister, and two cousins of my generation, all of that name. In addition our old nurse named her daughter after the clan, so that she became the only red-headed Florence Bayard. What ought to have been hopeless confusion was avoided locally by a variety of nicknames such as Flos, Fol, Pounce, Flo, and Bill.

There were plenty of other cousins of other extractions, there were even some simple La Farges not too far away, but the Florence effect made these stand out. From this came my first impression of the family.

As to male Bayards, I conceived, and still conceive, of them rather dimly. Around Rhode Island the ties were strictly matrilineal. The male line, I gathered from my mother's accounts, were all called Thomas. None ever appeared upon the scene. They lived in my mind as a sort of composite Tom, a concept rendered more confusing by the fact that, entirely on the other, Rhode Island, side of the family, at least every second Hazard is called Tom, except among the Negro Hazards around Biscuit City.

The first Tom Bayard fled France after the Revocation of the Edict of Nantes, so he must have been a Frenchman. My timeless, conglomerate impression of the rest was not especially French. They were big men (the women were not small), rather fair. They all reached important positions, they were strict yet kind with their children, they ate enormous dinners at three in the afternoon and along about nine in the evening refreshed themselves with a light supper from which we of today would arise barely able to stagger. I shall have occasion to refer to several Tom Bayards later, but which one was which, or how I am related to whom, I have never known.

The locus of the main clan was remote and mythical. When I was very young, at our house one time I met an aged Negro who addressed my mother as "Miss Florence" and who, I learned after he had gone, had once been a slave of Tom Bayard's. That clinched it. The mixed-blood Bayards I knew gave no idea of what lay on the far side of Never-Never Land, where, distinguished and awe-inspiring, dwelt the Bayards *pur sang*, possessing just two Christian names, eating vast dinners, and dressed in the styles of the Civil War or earlier.

I was out of college and launched in the world when one of my cousins, a Florence Bayard, became engaged to a close friend of mine. I was asked to usher at the wedding, which was to be a full-fledged clan orgy at Wilmington. Mother and I duly entrained for Delaware. From Philadelphia on, mother pointed out many things from the window and her reminiscences were brightened, but she did not clarify my conceptions nor relieve me of a sense of reluctant awe. A year or so earlier I had been conscripted for a ritual of a strongly Perry flavour in Newport, and had cagily brought a quart of gin with me. The gin, combined with a number of ensigns from the Torpedo Training Station, who were involved in the doings, resulted in an unexpectedly gorgeous evening—I still have a slightly stiff knee as a memento of it. As we approached Wilmington I thought of the similar bottle packed well down under my ceremonial garments. It should help, but I didn't see much hope that the Navy would come to my rescue in that city.

We were to stay, of course, with my mother's cousin Florence Bayard, a widow of whose good works, presidencies of organizations, and other attributes I had heard enough to be rather alarmed. Like most Bayard women she turned out to be tall and well-boned, but rather darker than the average. She took us straightway to the first function.

This was a large luncheon, involving platoons of women of my mother's age, various men standing about, and the bridal party vaguely present on the fringes. The food was good, the sherry splendid and copious. I was sitting in the drawing room at one point, making conversation with an elderly third cousin once removed, when a woman came to the door, slightly fussed and in a hurry, and asked, "Is Florence here?"

Nine women answered "Yes."

"Oh I mean Florence Bayard."

Seven reported present. She took a good look then, said, "The one I want isn't here," laughed, and ran off. All the Florences and non-Florences laughed, too.

Throughout that function, and to a lesser degree during the whole time I was in Wilmington, my meetings with the women of the older generation followed a formula which varied only slightly. First there was, "Oh. You're Flos Lockwood's boy." Lockwood, not La Farge, for the La Farges, like the Du Ponts of that locality, had not come to this country until the French Revolution and so were, in Bayard eyes, still a bunch of untested immigrants. The Lockwoods might be Yankees, but my mother's father, after all, had married a Bayard. I would confirm the statement, then would come either, "Yes. You have the Bayard teeth," or "I can see you're a Bayard, you have the teeth."

This finally led me to sneak off to where I could grin at myself in a mirror. I saw what they meant, although compared to some of the pure-strain specimens present, it would not have been surprising if they had refused to accept my effeminate version. By which I don't mean to give the impression that they were all teeth. Their dental equipment was solid, but the full-blood and half-blood Bayards also had well-formed, strong lower jaws and in general they were a handsome crew. I, a quarter-blood, have a characteristically receding New England chin, leaving my principal Bayard characteristic out front by everything but a nose.

There was nothing else on that day's schedule. Cousin Florence decided that she should drive us about Wilmington to see the ancestral sights. I was amiably comatose with good food and sherry, and so resigned myself laxly to a succession of houses that had seen better days, Old Swede's Church, of course, and the usual confusion of Tom Bayards who had been outrageously distinguished until time extinguished them. I got Old Swede's Church, all right, and well worth while it was. I also got the confusion of Toms, but not as I expected.

We did the church first. The necessity of getting out and walking around eased the pressure of lunch inside me. Then came the millrace, a formidable, white-lathered torrent of water, the interest of which was that on a bet Tom Bayard had swum down it in his small-clothes and come out intact. That was no mean feat. The courthouse and its square were next. They were of architectural and historic interest, but what Cousin Florence wanted me to visualize were the wheelbarrow races that Tom Bayard organized with the other young lawyers around the central plot of grass, to kill time between sessions of the court. I tried visualizing this one with wigs and small swords, and then with high collars and stocks. Either way it came out dandy.

We stopped by what must have been originally a fine old Georgian brick house, the lower floor of which had been converted into shops. Cousin Florence pointed out a corner window upstairs. Tom Bayard, she had explained, had lived there as a popular young bachelor. One evening, having a case to try the next morning, he left a large ball early, returned to his quarters, and locked himself in. At two o'clock, the party going strong, a group of his friends had gone to his house with a ladder, pulled him out of that window, and taken him back to the party in his nightshirt and breeches.

Mother had always talked about these people in their greatness. They had always been ancestors, sedate, well on in life. These accounts of their young escapades were a revelation to me. I thought that these incidents might explain, better than more usual causes, their various later prominences. I looked at mother to see how she liked this line of ancestral legend. She was loving it. She was back in Delaware after decades, and she was reverting rapidly to type.

We returned in due time to Cousin Florence's. Talking there, mother said something about her cousin's offices in the D.A.R. She had been the equivalent of a thirty-second degree Kleagle if not a Grand Dragon in that organization. Cousin Florence explained that since she was supporting Al Smith for president, the D.A.R. had raised such a row that she had resigned in disgust. Mother remarked, as I had heard her do before, that she had never been willing to join the D.A.R. because she thought its principles were un-American.

Cousin Florence's daughter, my fourth cousin I believe, turned up. By some wild irregularity her name had no family connotations at all. In New England we keep track of relationships and know pretty well who are our kin, but this is factual knowledge, producing little warmth. Here I was far enough south to discover the delightful phenomenon of an immediate link and easiness with a charming girl, while the connection was yet too distant to detract from the interest in any way.

Mention of Al Smith inevitably brought up prohibition. The two ladies were shortly agreeing, strictly on grounds of Old Americanism, the Declaration of Independence, and What the Founding Fathers Stood For, that it was one's patriotic duty to violate the Volstead Act at every opportunity and thus nullify an amendment to the Constitution which was contrary to the essential principles of the Constitution itself. The case, they agreed, did not call for armed revolt as forseen by Mr. Jefferson and provided for in the Second Amendment; nullification would do the trick. Dinner was about due; *(Continued on following page)*

(Continued) I waited with interest to see if these principles would be put into practice.

It turned out that only Cousin Florence and I wanted a cocktail. She took me with her to the fine, big sideboard in the dining room, produced a bottle of magnificent rye, and made a pair of whiskey sours. Mine was the biggest, stiffest, and best that has ever blessed my palate. She faced me, her feet slightly apart, her left hand on her hip, said, "Welcome to Wilmington. Down the hatch!" and took off half of hers in a manner I was not man enough to equal.

There was wine on the table. The food was bounteous. Suddenly and with certainty I knew that I should have no need for my bottle of gin. Strangeness had ended at the luncheon; I was among family, warm family, all of them and all their teeth. There would be fizz at the wedding, there would be lots of fun. Here one could be gay. In all of this I was exactly right.

The dentist pointed out that a reduction in the oddities of my four incisors would make an improvement. I explained that it was a family characteristic about which I had a sentimental feeling. He gave in, and arranged them so that they will be promptly recognized if I ever return to Wilmington.

"NEW YORK, WAITING IN MY MEMORY"

BY ELIZABETH BOWEN, one of the great contemporary English writers, whose "Collected Impressions" will be published this month.

"Seventeen years," I told myself, "since I was here last." With the friends who had met me at Idlewild, here I was, driving into New York. Seventeen years—a young lifetime. Children born since I left were now thinking, reflecting human beings. As for me, perhaps I am no longer objective about time. My years of absence, reckoned up, sounded many; but somehow time is only real to me as a personal sensation, rather than as a fact—therefore, according to feeling, it shrinks or stretches. Now, as the Manhattan skylines once more rose around me, I could not *feel* that I had been so long away. I had been away, yes—indeed, since I was last here had not the world convulsed itself; did we not all, now, as a generation, carry the mark of new, ageing knowledge? "So much has happened," I heard my thoughts reiterate, "so much has happened, since. . . ."

But somehow, on this pale, bright, windy early morning, at the end of a transatlantic journey by air, thought only seemed like a speaker in the far distance. Sensation was the immediate, engulfing thing. That whole orchestration which is New York beat upon my strung-up senses and nerves. Are not most travellers after a long journey in a slightly hallucinated state? The tense, soaring, spectacular, squeezed-up, vibrant city seemed to merge into that. Most of all exciting was the familiarity. Yes, I had the illusion of *not* having been away. All those years, when so often I had not known I thought of it, New York must have been powerfully waiting in my memory; now, as though there had been not more than a minute of interruption, it resumed its hold.

One thing I had forgotten: the uncanny daylight glare, and mutedness, of a hotel bedroom which, though right in a city's heart, faces out on nothing but sky, soars high above traffic sounds. To arrive by day in a London or Paris room was, I recollected, to enter semi-darkness, to grope one's way to a window opening on other windows, to shut oneself in with a resonance from the roar of streets. By contrast, for these first minutes, this New York altitude seemed naked, lonely, intimidating—a shade inhuman. My defensive reflex was to jerk down the blind. I retreated from this first overwhelming morning into a no-time, no-place, dark-blue calico nighttime, through which I drowsed or slept. Through the opened top of the window, wind which raced round the skies kept the blind in a gentle state of tapping and rippling: this seemed part of the elemental restlessness of New York, belonging with what I had felt before—awareness of something striking up through the tapered, civilized buildings, out of the primal rock.

Daylight splashed in whitely around the blind; and, likewise, my blur of drowsiness was shot through by close-up memories—of rooms, faces, street-scenes, snatches of talk. Fragments of the New York of seventeen years ago had been conjured back, by this 1950 morning's onrush of sounds and sights. Association—what a projector it is. Around me in the half-dark, my hotel bedroom, with its chintzes and lamps, was as pretty as a guest room in a friend's house. My bed was soft. Today must wait till tomorrow.

It did. Actuality opened up with the earliest ringing of the telephone. Here I was, myself (such as I am) at the start of the third of my visits to New York. I could hardly wait to be out and about the streets. I had an hour before my first appointment: would I have been human if I had not headed for the shops?

These comprehended more to me than the wish, or indeed power, to buy. New York shops, for the Britisher, are something better than marts: they are revelations—yes, and symbols, too. Do we not see America as nurse, promoter, cherisher, and custodian of the dear amenities—on behalf of all of us—till the better days come? To think of "nice things," even, heartens one up—who would postpone the chance of seeing them on display? Not, surely, the least of life's good graces expresses itself in objects shaped for pleasure—in smiling, stylish, modish, capricious, witty, above all *pretty* things.

Windows and showcases speak a particular language to the newcomer. Is this, alas, the song the sirens sang? No: thanks to some happy adjustment of the heart, the effect is less tantalizing than reassuring. After all, the world seems less gritty and bleak and harsh. What the eye most feasts on is not mere luxury, it's luxuriance. Desire is sunk in joy that such things should *be.* I gazed till a visual delirium set in—colours swam together, as though I had become hypnotized by an aquarium, or crushed upon one another, like many orchids. I saluted pretty devices to make life simple, simple devices to make life pretty. Workaday objects, even, carried small gleams of art. Best of all, in the little avenue shops, I loved the exuberant toys and fantasies—not to be eaten or used or worn. (At home, almost everything is *for* something.)

This was one way to ease in. If I seem, in this first addiction, to have slighted the more "real" New York, remember that a peculiar focus must be allowed for. This same need for allowance, I felt, in a different context, later—when I embarked on talk. Might not some of my comments, or questions, or answers to questions put, sound either frivolous or crazy? They asked me, for instance: "Do you find New York changed? Does it seem different to you—this time?" This posing of fundamental queries—lightly, as it were in parentheses—must be a characteristic of New York talk. How glad I was to be back again, deep again, in its charms and perils. Nowhere else that I know is the conversational atmosphere so taut, pungent. Oh, to me this was heady, congenial air—the tempo, the range, the flavour, the intimacy, renewed their magic. In this city, interiors—whether of restaurants, bars or friends' apartments—seem to be framed, and above all lit, for talking. In the matter of room-lighting, New York compared to London is not so much prodigal as clever: diffusion, obliqueness, under-watery shadows give a touch of drama, an expressive intensity to faces, figures, and hands. The indigenous talker may take this asset for granted; the visitor—how can he, or she, not?—reacts. It's impossible not to come across.

Back, though, to the leading question—did I find New York changed? How could there not be change in my own view of it? This time, I looked at and looked for different things. So, accents shifted, proportions altered—perhaps. We all, these old or new friends of mine and I, have had to subject our personal values to a white-heat test. We have either grown up, or become conscious of the imperative necessity to do so. The searches and challenges in talk are no longer intimately idle; they have behind them the major searches and challenges of life. I was startled by the acumen, the psychological nearness to the mark, of the questions put to me about Britain; and, for my part, I never had the sensation of trying to answer across a gulf. I felt nearer people, I think, than I ever had—either in the New York of before, or elsewhere.

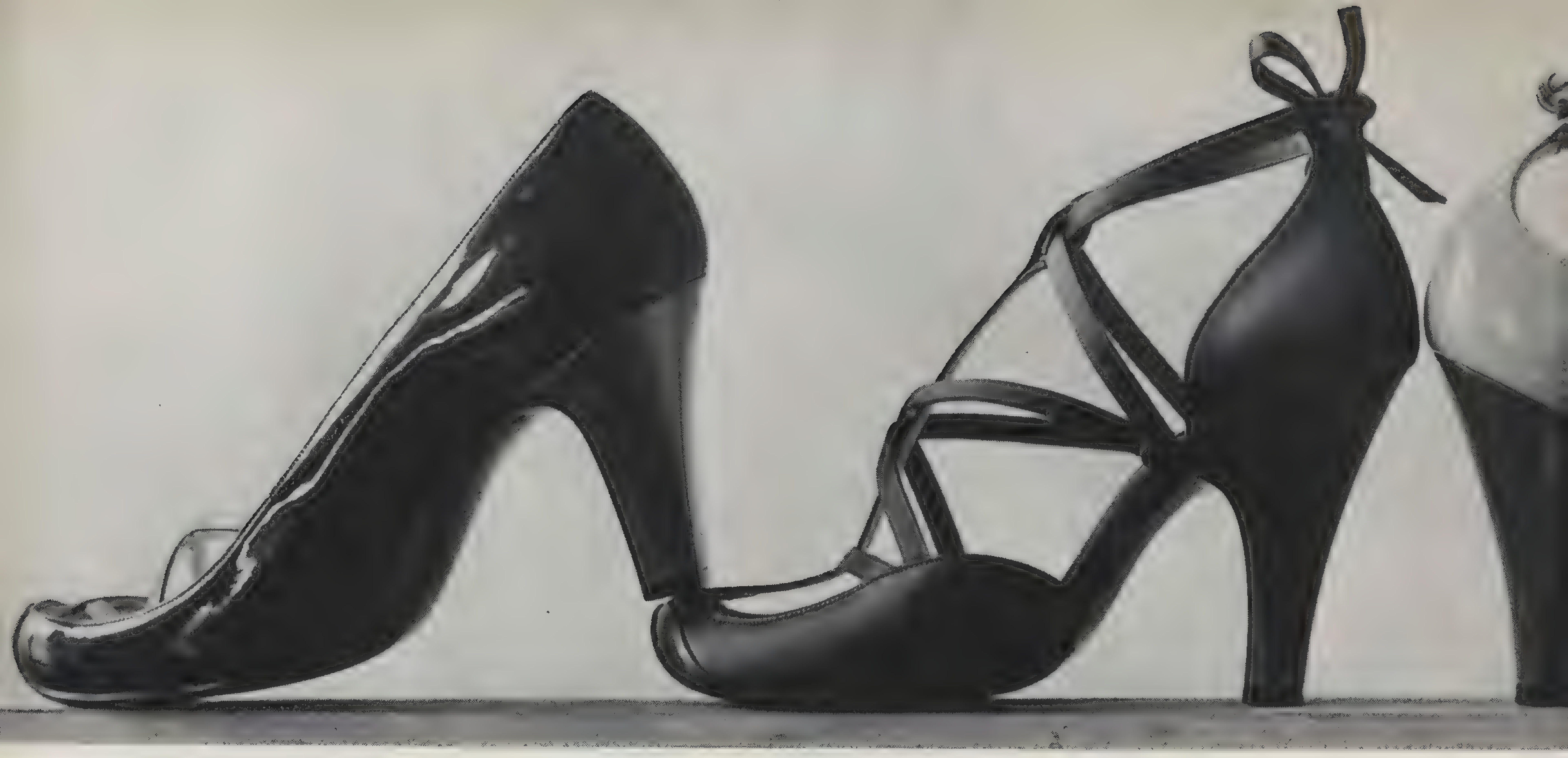
It occurred to me to wonder, from time to time, whether psychological difficulties might not be greater here (or at least more felt here) from the very fact that *outward* life runs more smoothly. Or, more apparently smoothly: I don't discount ubiquitous economic pressure, career anxieties, and so on. At no time, whether in the Old World or New, can it ever have been less simple to be a person. But there's this: in Britain our powers of apprehension are kept banked down by minutiae; our faculties for worry are to an extent drawn off, or sidetracked, by hitches, stoppages, shortages, nagging little frustrations in the should-be ordinary conduct of a day. We exist by makeshift, which is preoccupying. Perhaps, accordingly, we envisage less, analyze less, ask less—in short, think less? Also, in thought as in speech, we are less articulate.

New York, as a city, seems in itself articulate—more so to me than others. Non-stop, it sends out messages, intimations, in its own tongue: the visitor sometimes can, sometimes can not, interpret these. The vivid shifting daylight, the changing waves of expression carried by faces on all the streets, the alternating mutedness and hysteria of the traffic-sounds, all say something. The way height is forced up, up, up by sheer lack of space gives—gave me, the stranger—a momentous, violent impression of nervous urgency. I never woke, any morning, without the sense that something terrific was going to happen shortly. This eased off during the days: exaltation came to its peak in the liquid glittering beauty of the evenings. (My visit was during a fine spell.) How can I say whether the city's voltage is higher now than it was? Europe, battered and weary, is temporarily in a low-pressure belt: the "lift" *here* could but affect me strongly. Is velocity greater than it was? I reacted well to the high pedestrian speed—in all other cities *I'm* the impatient one. Less happy—in common, I gathered, with most New Yorkers—was I in taxis: to be locked for what felt like eternity in a traffic-block set a stiff test to my nervous control. Happily, New York keeps on recharging one with the amount of energy that it uses up: it returns what it takes, often throwing in something more. On the count, on this score, I found myself up rather than down.

Visually, had the scene changed—in those seventeen years? They told me it had: it must have. *My* eye could keep no check of the altered skylines: buildings torn down and replaced, landmarks gone. I could realize how, for the adult New Yorker, the city must teem with architectural ghosts, also what many, painful rents there must be in the individual map of association. I could, to an extent, compute the rate of change by what I, in the weeks of my visit, saw—the eruptions, the chasms, the drillings, the hammerings, the titanic rhythm in which steel frames of tomorrow's blocks were being swung up and bolted up, floor by floor. Out round New York's rawer edges, the effect, to me, was as though bombs had ploughed their way: construction and destruction, at one phase, operate much the same. Startling, by contradistinction, were old corners, into which silence dropped like a big stone in a pool. Nothing in Europe looks older, smaller, or kinder than what, in New York, survives from another age.

Everywhere, there seemed to be much more colour—but again, was this the susceptibility of my own eye? Streets were not only architectural but chromatic riots, with a deep-glowing reiteration of plum-crimson. I was dazzled by awnings, yellow cabs, flowers—and, this year's hats made the streets bobbing flower-beds. Chalk-white glints kept flashing at me, like a semaphore, from the women's spring suits. The mass effect of women along the streets was of verve, individuality, suppleness—due, I guessed, both to fostered dress-sense and the tremendous ranges of style, size, shade, and, above all, price, in shops. The inspired cut of the clothes—I once or twice thought—deserved better stuffs. As against that, the London woman's passion for "lastingness" chains her, for too many seasons, to out-moded styles. If New York frocks are for today only, ephemeral, they have the petal-freshness which goes with that. Sartorially, New York has no yesterdays.

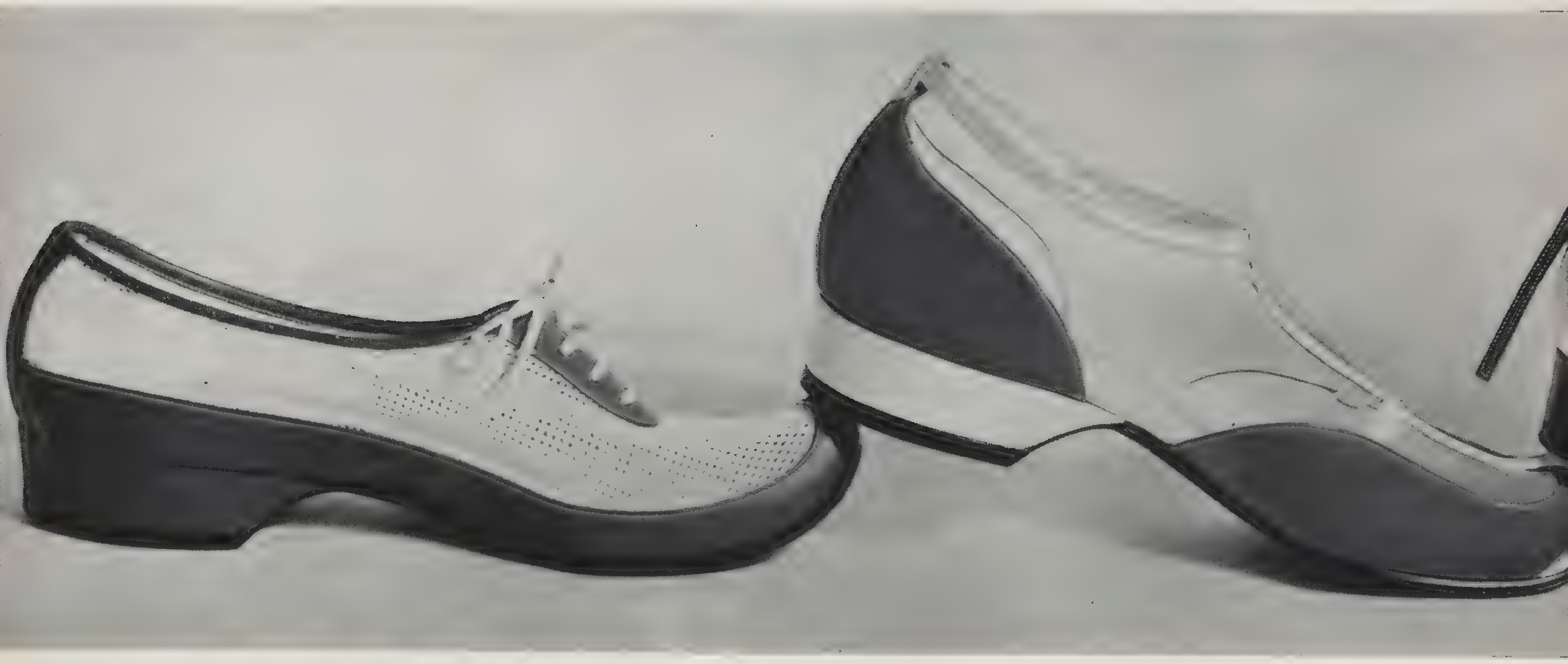
New York, I know—and they tell me—is not America. She is unique, phenomenal. But, to this speaking phenomena could any other country have given birth? For the European, New York translates at least some part of America's message. Her vocabulary can but have its limitations: there is much, much more to be said than New York can say. All the same, for us—for me, certainly—something crystallizes, during however brief a stay on the Manhattan rock. My brain and nerves quickened; but the communication went on through my heart, where its meaning stays. First and last, I perceive, the communication's medium was forthcoming kindness. Contacts—in talk, in the clasp of hands, in sympathies, in unspoken mutual reassurance—are not such fleeting things. They have a virtue; they leave one freshened, stabilized, and enlarged. I should not dare to say that I found New York—what a glancing surface view of it I have given here. But New York found me—again. Can one speak of a city as having genius? Whether one can or not, I do.



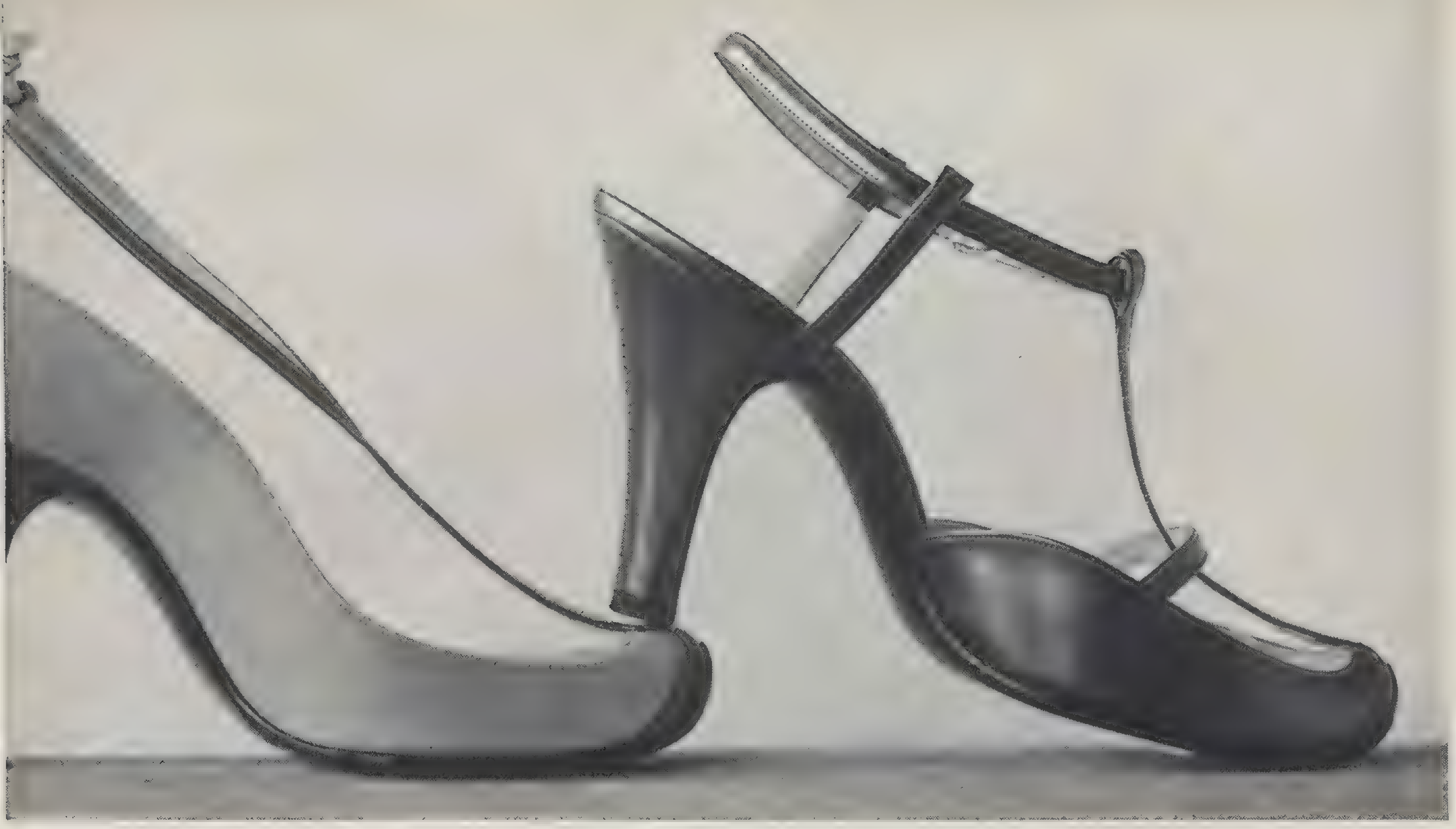
THE TURKISH TOE, FOR TOWN SHOES

NEW PERUGIA IDEAS

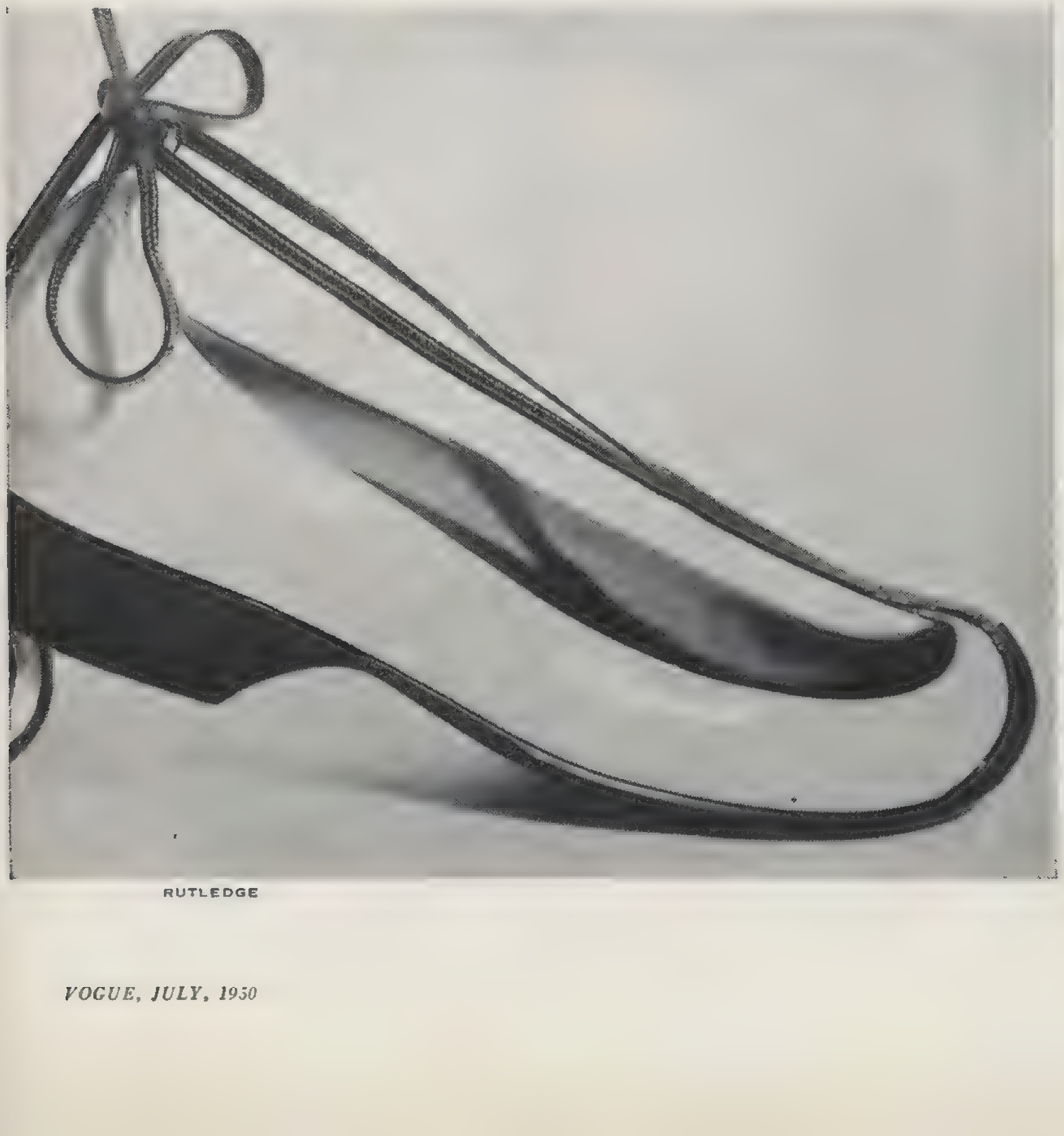
IN AMERICA AT I. MILLER



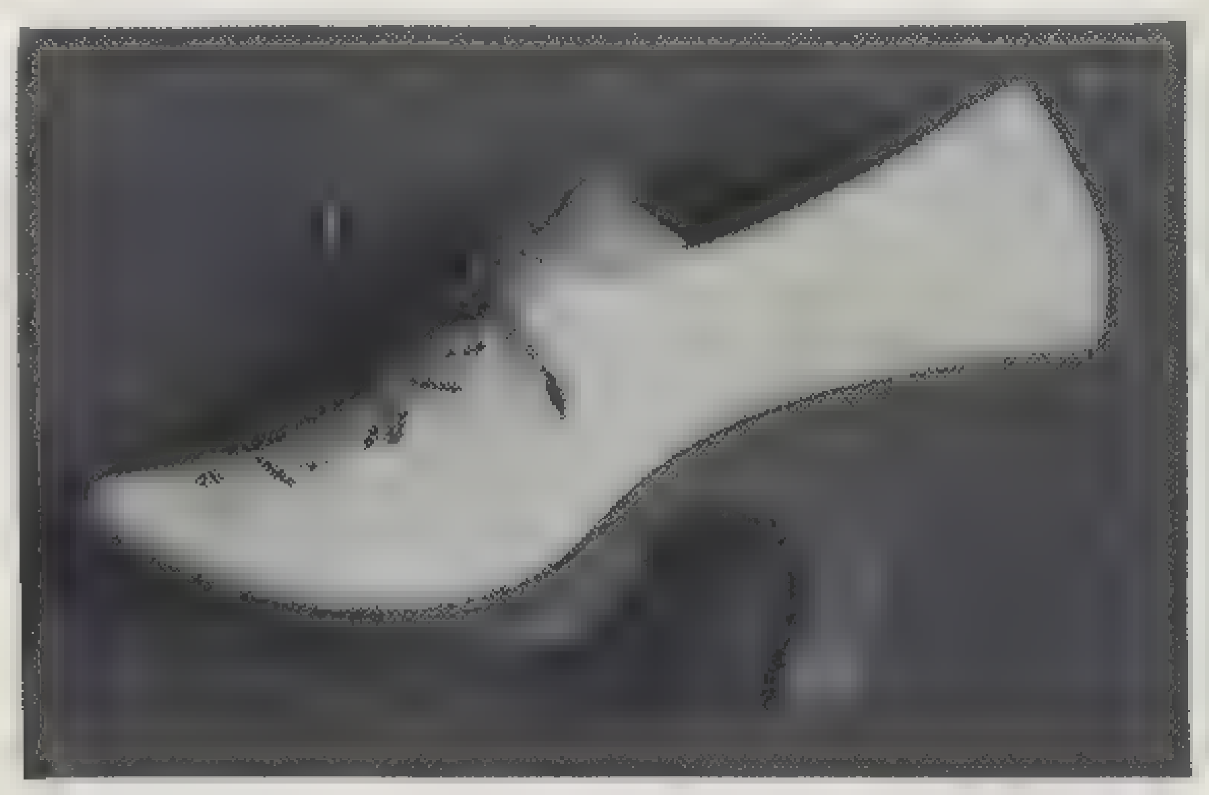
THE TURKISH TOE, FOR PLAY SHOES



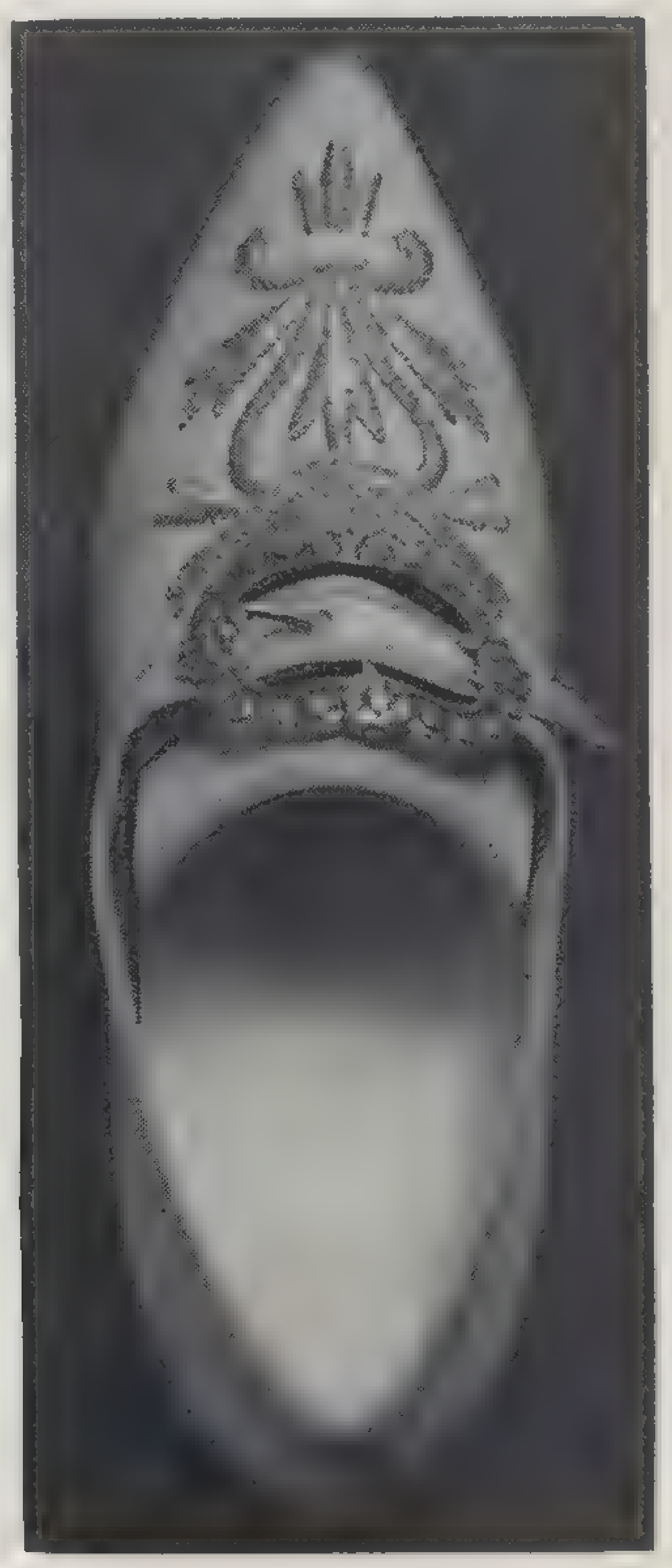
In these photographs, from Paris, fresh reasons for Perugia's fame as a shoe designer and as a maker of fine shoes. The Turkish toe, putting in its first appearance as part of a high-heeled opera pump or city sandal, has a *trompe-l'œil* talent for making the foot seem shorter, a comfort-considering talent for allowing toe-room. As a new point to play shoes, the Turkish toe gives down-to-earth designs an interesting lift. Most of the shoes in each series of Perugia's Turkish-toe designs are made up in patent leather. In the play group they are bright as balloons—in yellow, turquoise, red—occasionally combined with white nylon mesh. Suède interpretations of some of the shoes shown here will be seen later on at I. Miller, where, by special arrangement, other Perugia ideas have been introduced to America. The sharply pointed evening shoe, a replica of a Louis XV shoe in the Musée Carnavalet, is a feat of Perugia shoemaking, every stitch of it sewn by hand, even to the lining, the binding. New versions of such tapering lines, of such details as delicate touches of embroidery and thin-tongued big buckles, are something to watch for in evening shoes to come.



RUTLEDGE

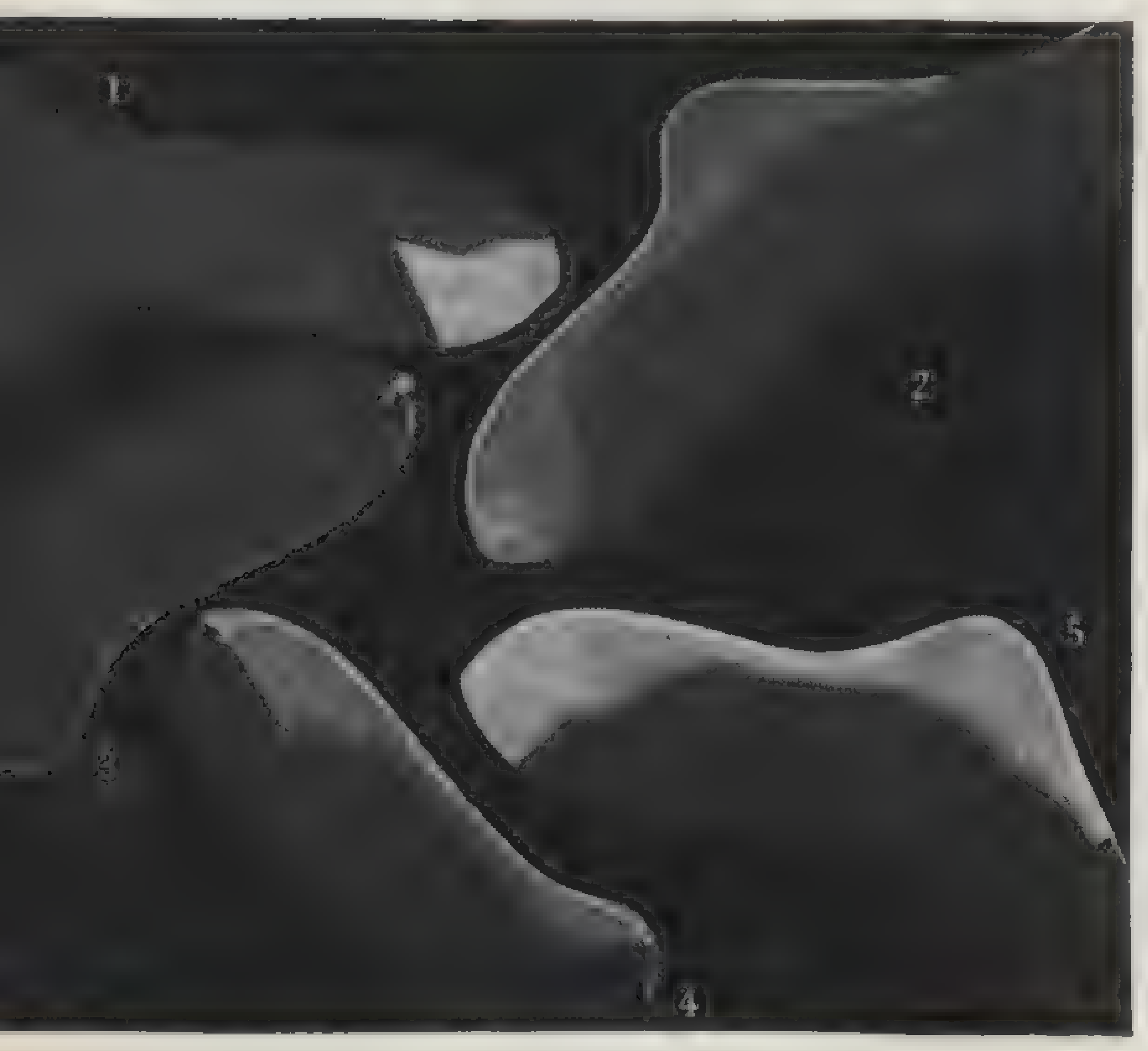


THE LOUIS XV POINT



PRETTY LEGS

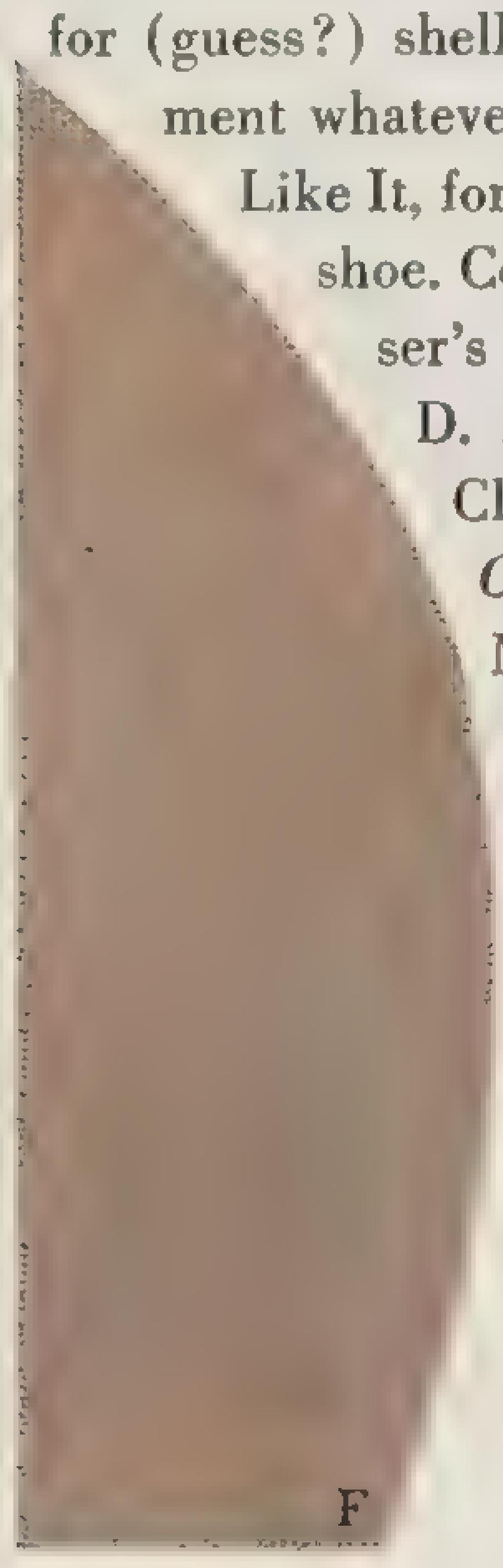
PRETTIER IN NYLON



The nylon illusion is always prettier than the bare fact. Legs thinly veiled in clear, skin-coloured stockings look smoother, prettier, than legs *au naturel*—any season, including summer, and no matter how nice-and-even a sun-tan the legs have. Except with casual sandals out in the country, or with active-sports clothes, stockings are a part of dressing, however lightly. This summer, because skirts are shorter, shoes more openly designed, more stocking shows. So its texture, its tint, the placing of its reinforcements (if any) count considerably in the general effect. This summer the new fine light stockings have reinforcements where the shoe design will cover them, and are clearly sheer where it won't. See on these pages how that works.

Left: 1. Heelless stocking by Hanes, with a reinforced toe for (what else) a backless shoe with a covered toe. 2. A shell-foot stocking by Berkshire, with a V-shaped toe reinforcement for (guess?) shell pumps with a V-cut vamp. 3. Bryan's sandal-foot stocking (no reinforcement whatever) to wear with (surprise) a sandal. 4. Shadow-sole stocking by As You Like It, for a shoe that is mostly straps. 5. Archer's stocking for an all-day, every-day shoe. Colours are skin-toned, light for tanned, darker for untanned, legs. A. Kayser's "Cinderella"; B. Shaleen's "Magnolia"; C. Dexdale's "Honey Blonde"; D. Munsingwear's "Honey Beige"; E. Belle-Sharmeer's "Cool Beige"; F. Claussner's "Sundrasun"; G. Holeproof's "Medal Nude." (More on page 106.)

Opposite: Switching from still life to portraiture: new pale stockings by McCallum, with a seam of a darker contrasting colour, $1.95; Balta opera pump of straw-like fabric, $15. Both, Altman. The chair-height car is Austin's precision-machined toy, to be swiftly, though pedal-, propelled by the child of any mother who has a one-and-an-eighth-car garage, and also $129.



BLUMENFELD

LEGS IN THE SUNLIGHT

When the shoe is foot-loose, the leg can be fancy-free. For the one exception to the well-clad summer leg is the scarcely-shod country foot. And even this exception is still something more than nothing. The skin, from thigh to nails, is dressed in the colour and sheen of Germaine Monteil's Bronzé Beauty Balm. This deep-toned emulsion gives the legs a fine patine, and helps to keep them as smooth *as* polished bronze. The unfettered toes are lacquered with Chen Yu's "Coral Fan." The "scarcely-shoe" is something to see, nothing to miss: a thick slab of cowhide is tied on with delicate kidskin ribbons of pink (to match Mayhew Shops' painted chaise), and green (to match the Pimm's Cup cucumber). On the floor, close at hand, a bamboo case for lipstick, a new shoot of elegance by Lucien Lelong. Bernardo sandal (about $7), and all of the beauty accessories at Saks Fifth Ave. Sandal also at I. Magnin; Neiman-Marcus; Woodward & Lothrop.

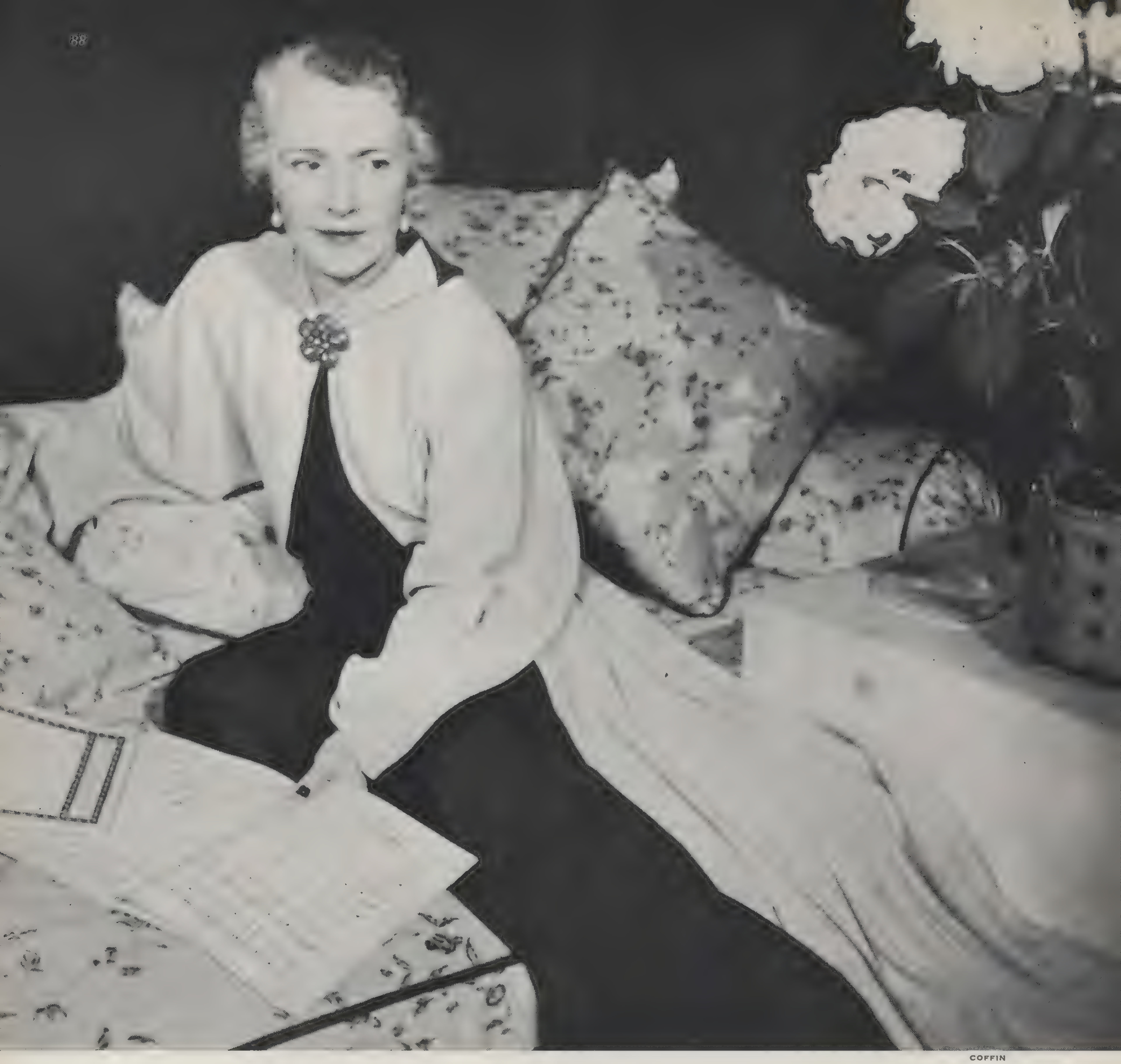
BLUMENFELD

BLUMENFELD

PRETTY LEGS

PRETTIER IN NYLON

This summer's short evening skirts, short in front or short all around, put legs and feet in the limelight—even under the moon. To present them at their prettiest: the merest bloom of nylon; sandals light as summer air. As these: *Opposite page:* Silk faille sandals; sandal-sole stockings by Tabarin; Sophie original dance dress; all, Saks Fifth. Diamond jewels from Van Cleef & Arpels. *Right:* Stripling sandals of satin, by Evins, at I. Miller; I. Magnin; Carson Pirie Scott. For such open-view dance slippers, sandal-foot stockings; these, by Bryan; the French brocade carryall, by Lesco; both at Bonwit Teller. The dress (photographed at Castle Harbour, Bermuda) is shown complete on page 96.



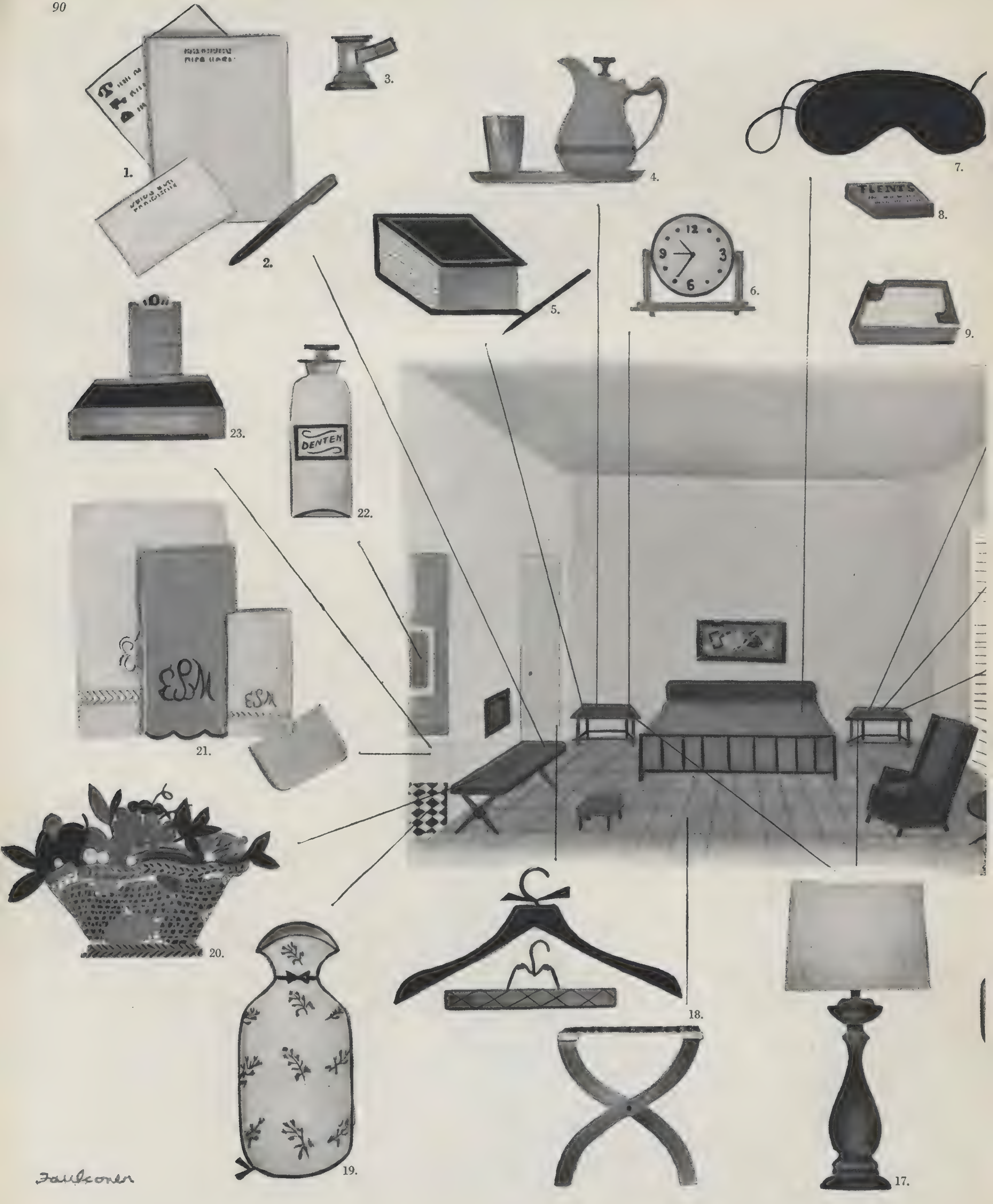
COFFIN

COMTESSE JEAN DE POLIGNAC

COMTESSE JEAN DE POLIGNAC is the unhurried, porcelain-lovely head of the house of Lanvin, which was founded by her mother. Her life is filled with music: she herself is a trained singer; has given recitals in America with the Monteverdi singers (their Victor record album is still in demand). For her famous Sunday evening musicales, she dresses, as here, in pastel *robes d'intérieur* that melt into the colours of her large, light music room. MRS. AMORY, who is the daughter of Mrs. Phipps Douglas and J. Gordon Douglas, junior, made her début last season as Miss Dita Gordon Douglas. Married in the middle of June at Westbury, Long Island, she and her husband are now travelling in Europe. Mrs. Amory is photographed here in a white organdie evening dress, the skirt underlaid with a wide tartan ribbon and falling to the floor in four handkerchief points. To order from Hattie Carnegie.

MRS. HARCOURT AMORY, JUNIOR

CECIL BEATON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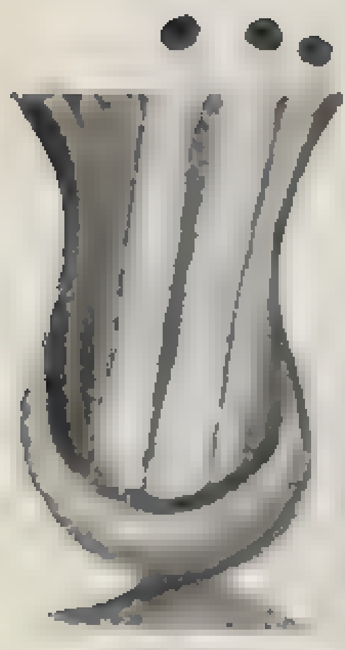
ROOM FOR A GUEST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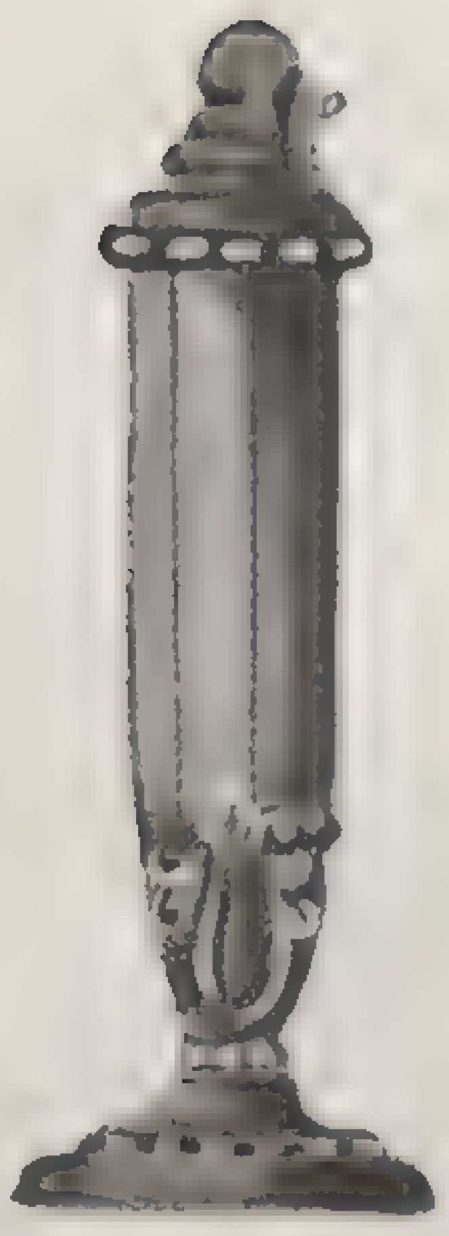
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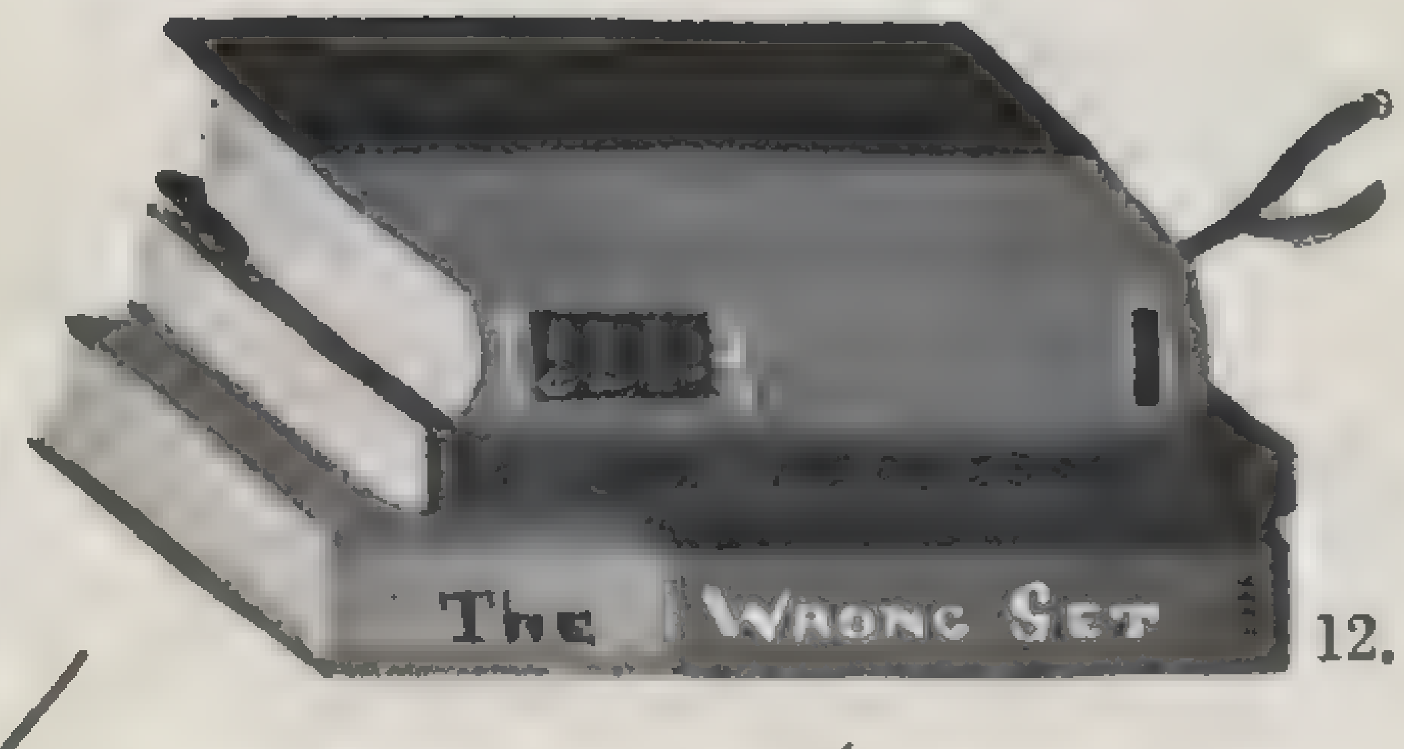

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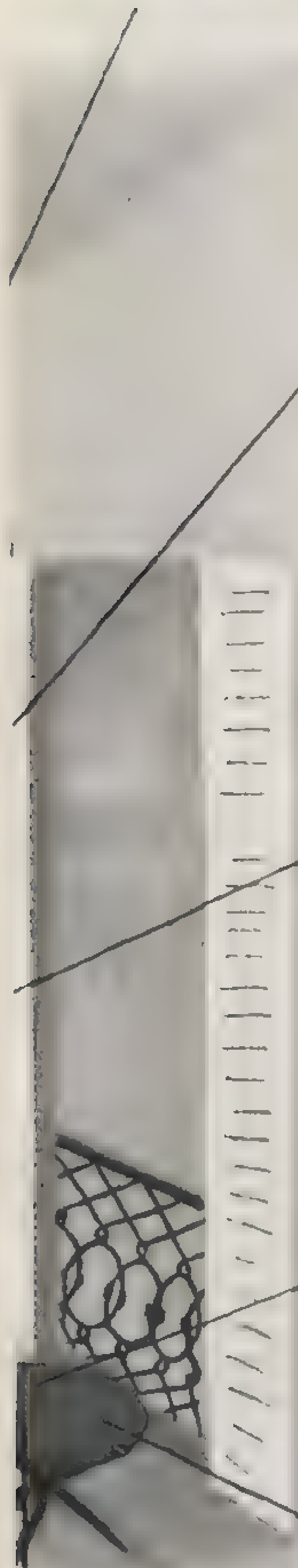

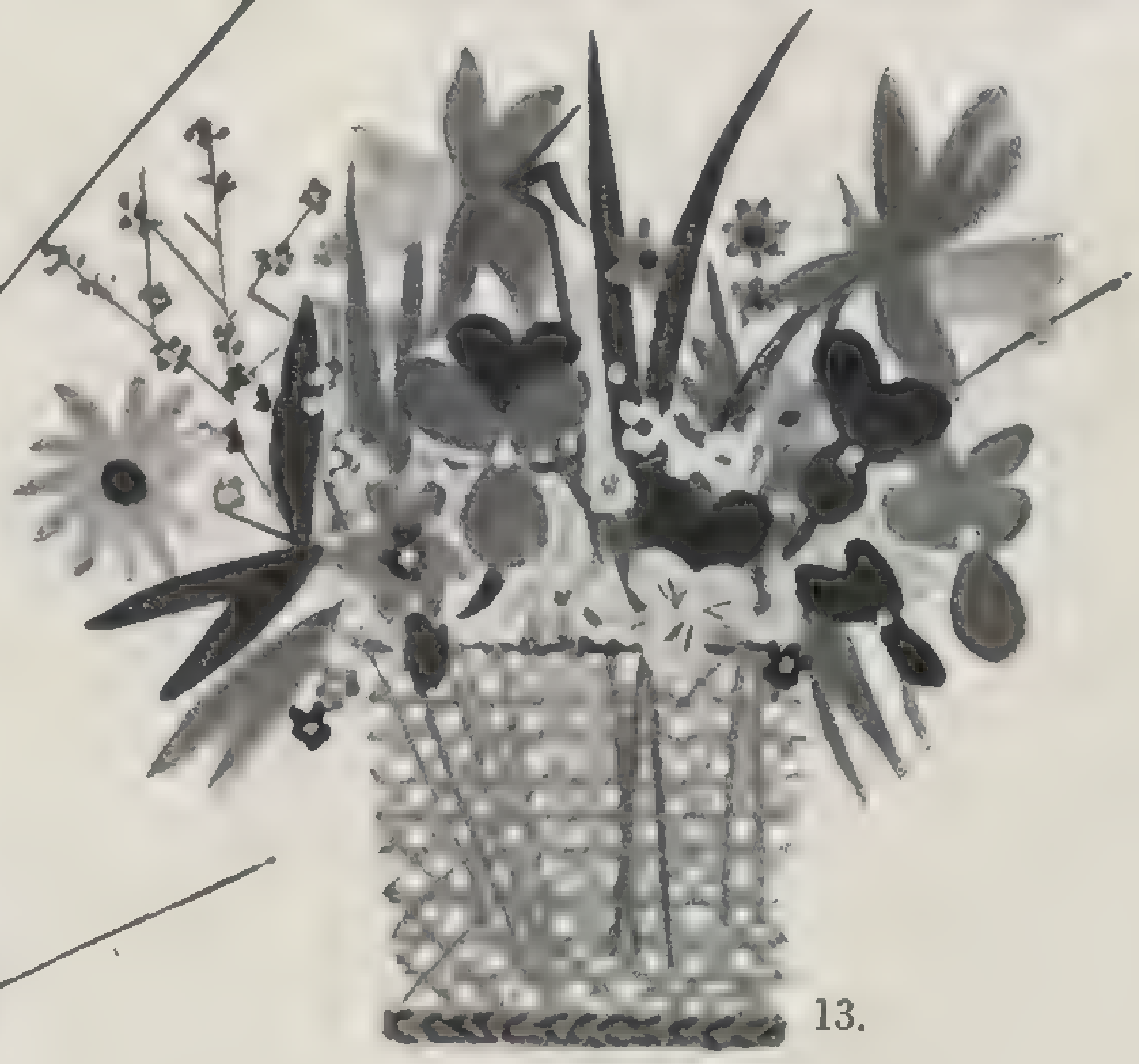
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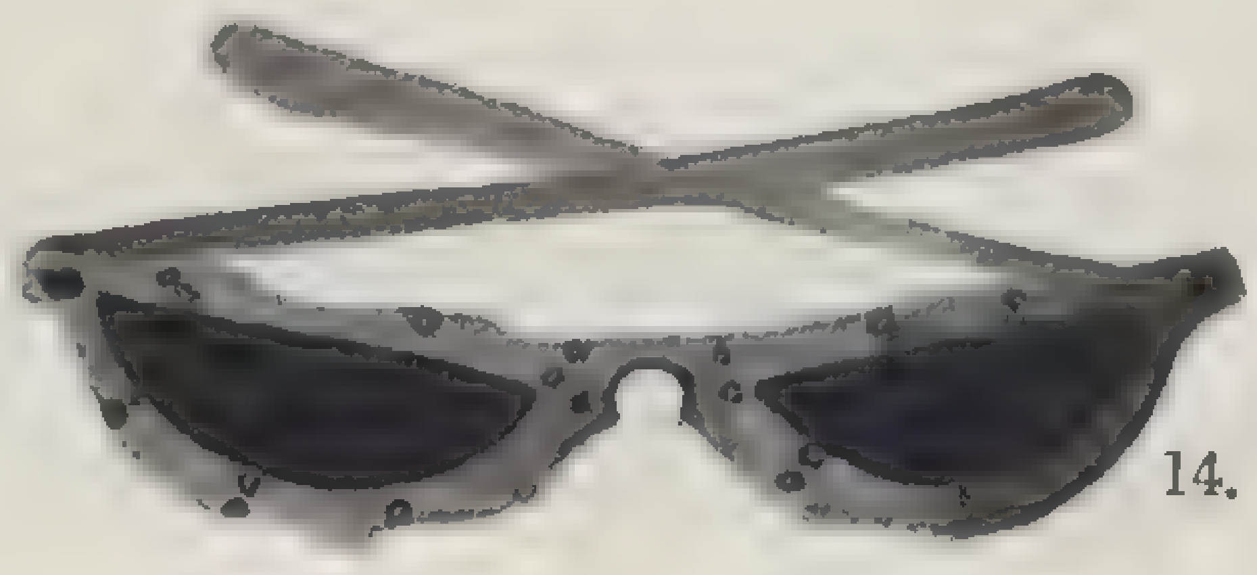
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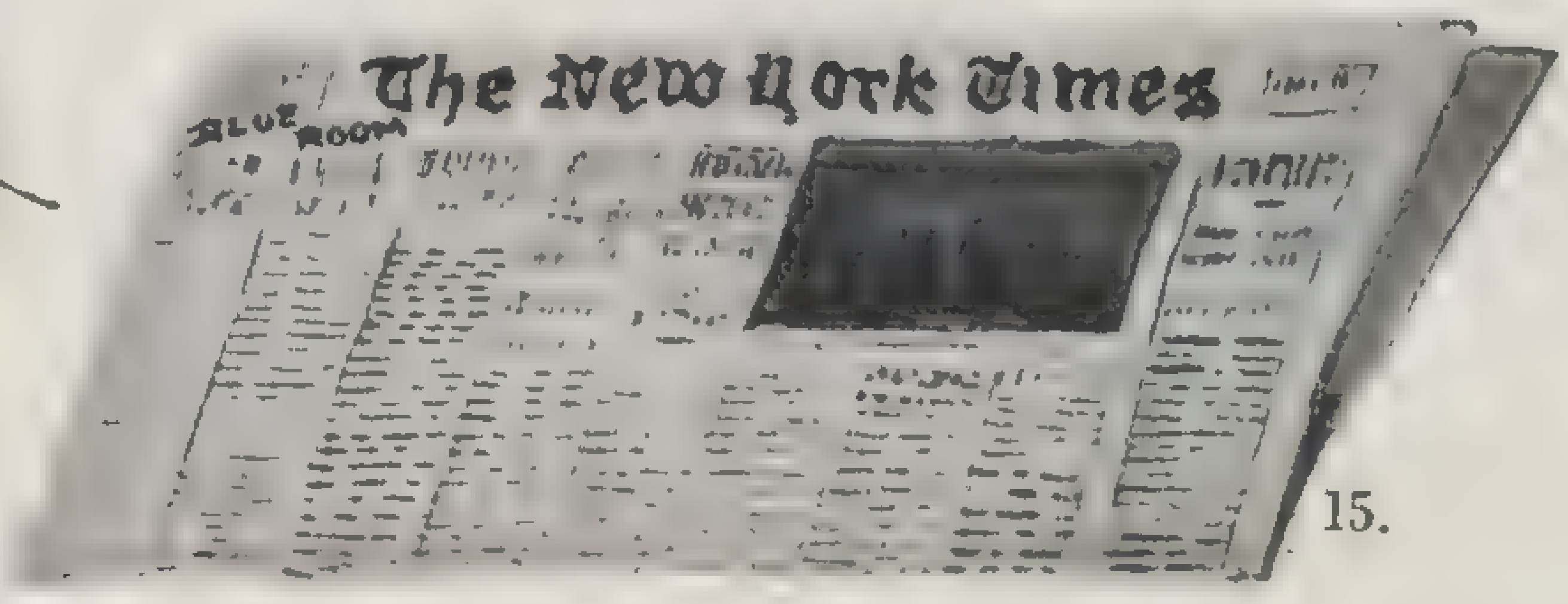

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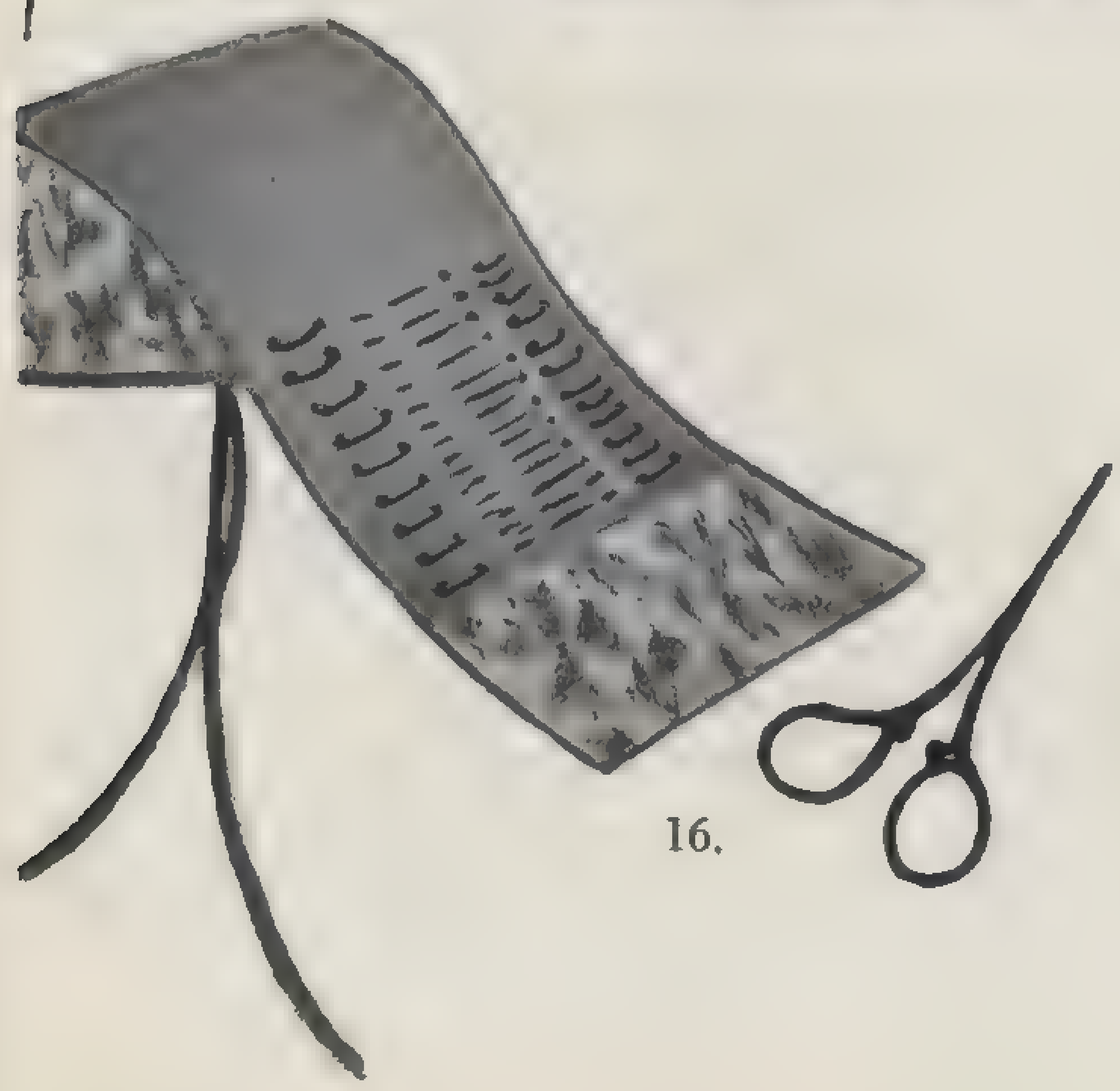
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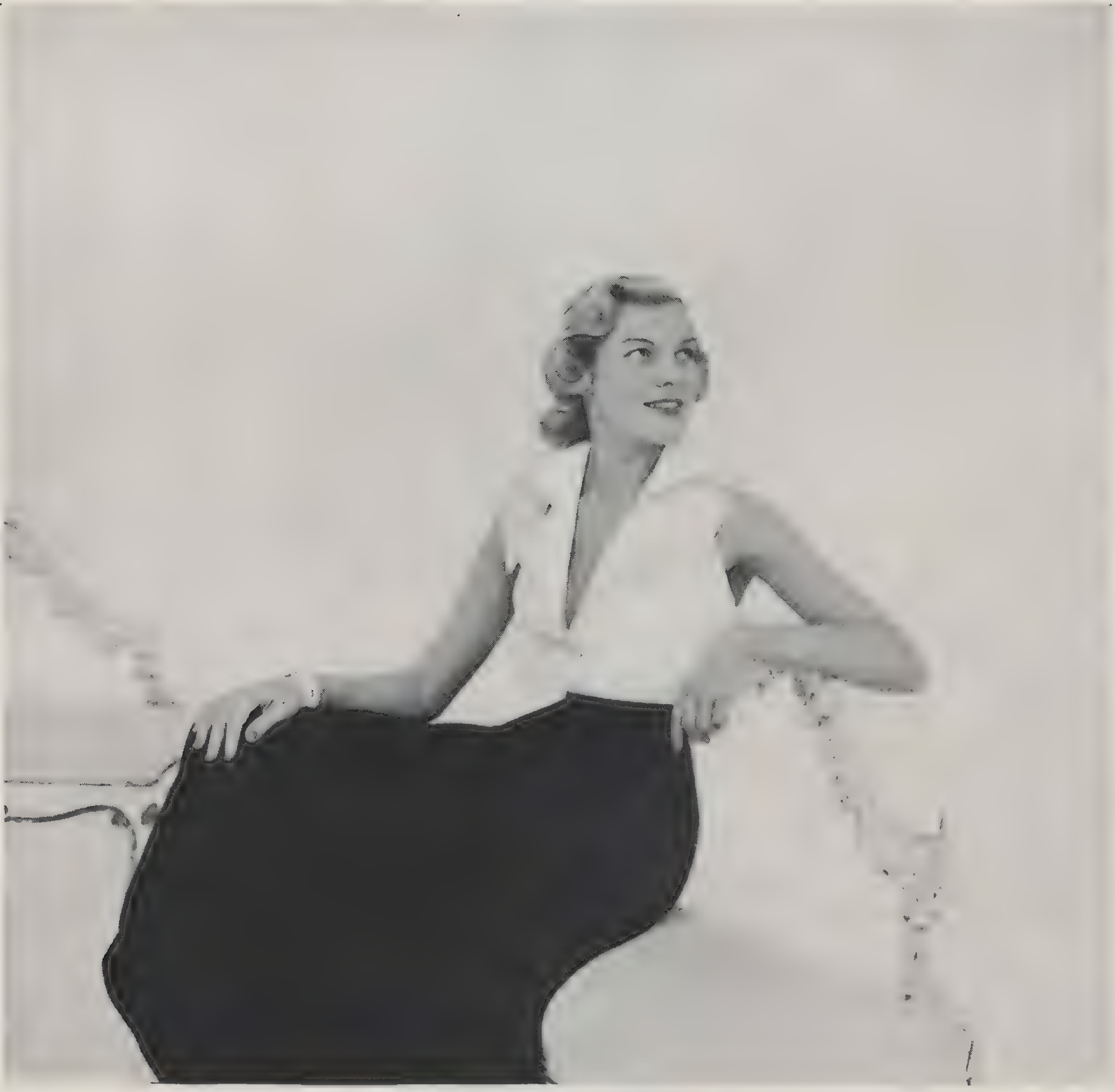
Here, in words and pictures, a check list of sometimes-forgotten things that make a guest's room comfortable and welcoming. A closet full of well-chosen hangers. Generous drawer space, so that nothing has to be stowed away rolled up like an accordion; plenty of space—bureau or cupboard—for handbags, belts, gloves. A comfortable chair, with a hassock if there is room. (A man who wouldn't be caught dead in a chaise longue is blissful in a comfortable chair-plus-hassock.) A lamp beside it. Luggage racks, so that the chair—or, worse, the bed—doesn't *become* a luggage rack. A dressing-table with a mirror—its back to the light—and with tissues, ash tray, clothesbrush, scissors, a sewing kit, a lamp. A bedside table holding the guest's favourite brand of cigarettes, an ash tray, a lamp high enough for reading-in-bed, new books, a clock that *works.* Table-space enough, too, for a Thermos bottle of cold water or, perhaps, hot coffee for first-thing-in-the-morning. Window shades, dark on one side, to keep out the early sun, and the bed placed so that it does not face the light. Somewhere handy, an extra blanket, a hot-water bottle. An ironing board and electric iron in the closet, unless the size of your staff makes such equipment unnecessary. If so, be sure the call buttons are clearly marked. If you are giving your guest breakfast in bed, try out the breakfast set yourself. Does the top of the coffeepot fall off when you pour? Is the tray big enough? By the way, how do the windows work? Easily?

When the guest bathroom is not an adjoining affair, but jointly used, use different coloured towels for each occupant so they can be identified by colour and no need for a bump of locality. An extra medicine chest is a blessing, as are scales, and a glass-topped cabinet or table (guests are likely to be living out of sponge bags, and where to put them?). Have plenty of toothbrush glasses, a bottle of mouth wash, eye lotion, a razor with blades, comb, tooth paste, cold cream, hand lotion, tweezers, manicure scissors, emery boards, cotton, cleaning fluid. And soap flakes as well as the cakes of soap.

Special touches: a bowl of fruit, a radio, a deck of cards for solitaire, a newspaper, current magazines, dark eye shields and Flents for a silent night, a bowl of potpourri or sachet flannels in the bureau drawers, bath oil and toilet water, and/or fresh flowers. A knocker on the guest-room door, and perhaps a card with the name on it. Depending upon the hour of arrival, a hot cup of tea, or a cocktail, sent up to the room while unpacking goes on. For information about the guest-room items shown here, turn to page 104.

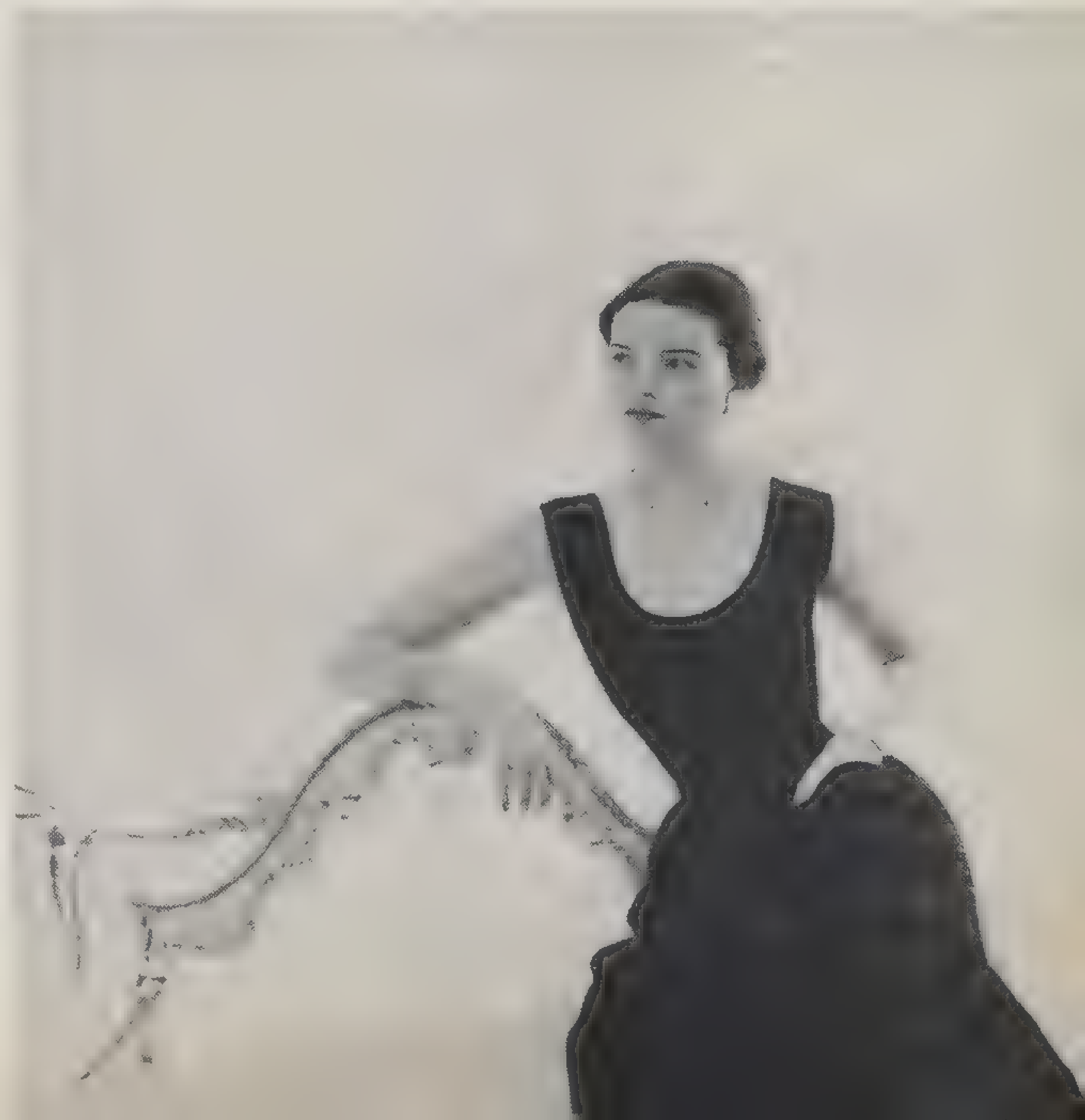
MISS NANCY U. HARRIS



MISS JOANNE HERBERT

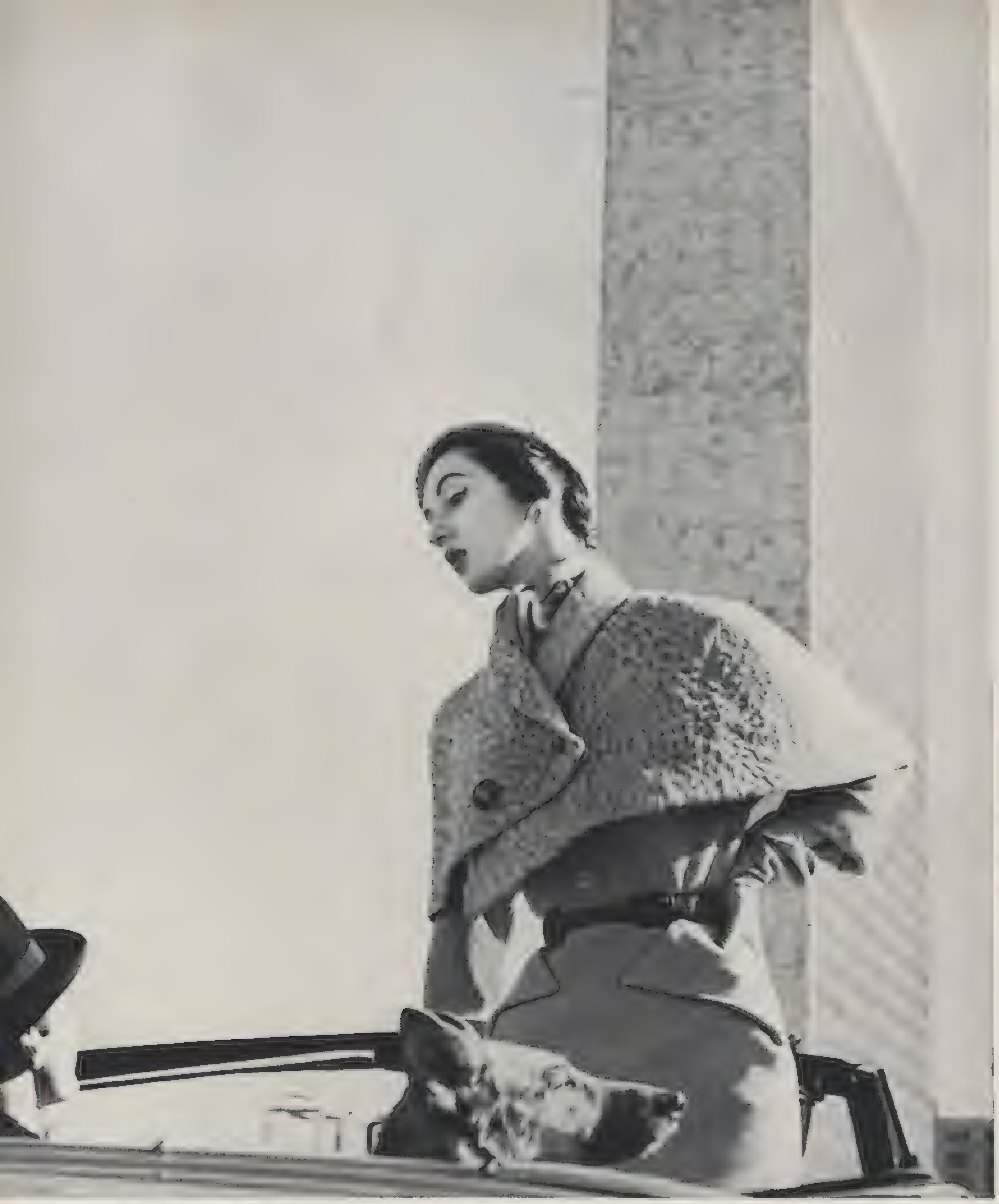
FOR LATE DAY AND LATER ON

MISS CHESBOROUGH HALL



Three young beauties in late-day costumes—summer choices to wear on into autumn. *Opposite:* Miss Nancy U. Harris, whose marriage to Lewis T. Preston is planned for early this summer. She is the daughter of Mr. and Mrs. George U. Harris, is vivid, auburn-haired. Shown left, one of her choices for late day, little evenings: beige rayon faille with jet flickering against black rayon velvet. About $45. At the top, a little-evening dress of sheer black rayon crêpe, the bodice crossed rather high (for a change) and tied at the shoulders, the skirt pleated part way. $35. *Above:* Miss Joanne Herbert, the daughter of Mrs. Bruno K. Graf, lives in New York and Southampton, is one of those rare blondes who turn honey brown in the summer. Two-part dress: white top, black skirt, of Cohama rayon-and-wool ottoman. About $45. *Right:* Miss Chesborough Hall, the daughter of Mrs. Charles M. Amory, has very dark, shining hair, a very white skin, and exactly the right figure for sheath dresses. Her choice (to wear seasonably any season): a short black rayon ottoman tube. With its sunlight companion, a tangerine rayon crêpe blouse (not shown), $30. Dresses by J.L.F.; at Bendel's Young-Timers; Garfinckel's; I. Magnin; Neiman-Marcus.

COFFIN

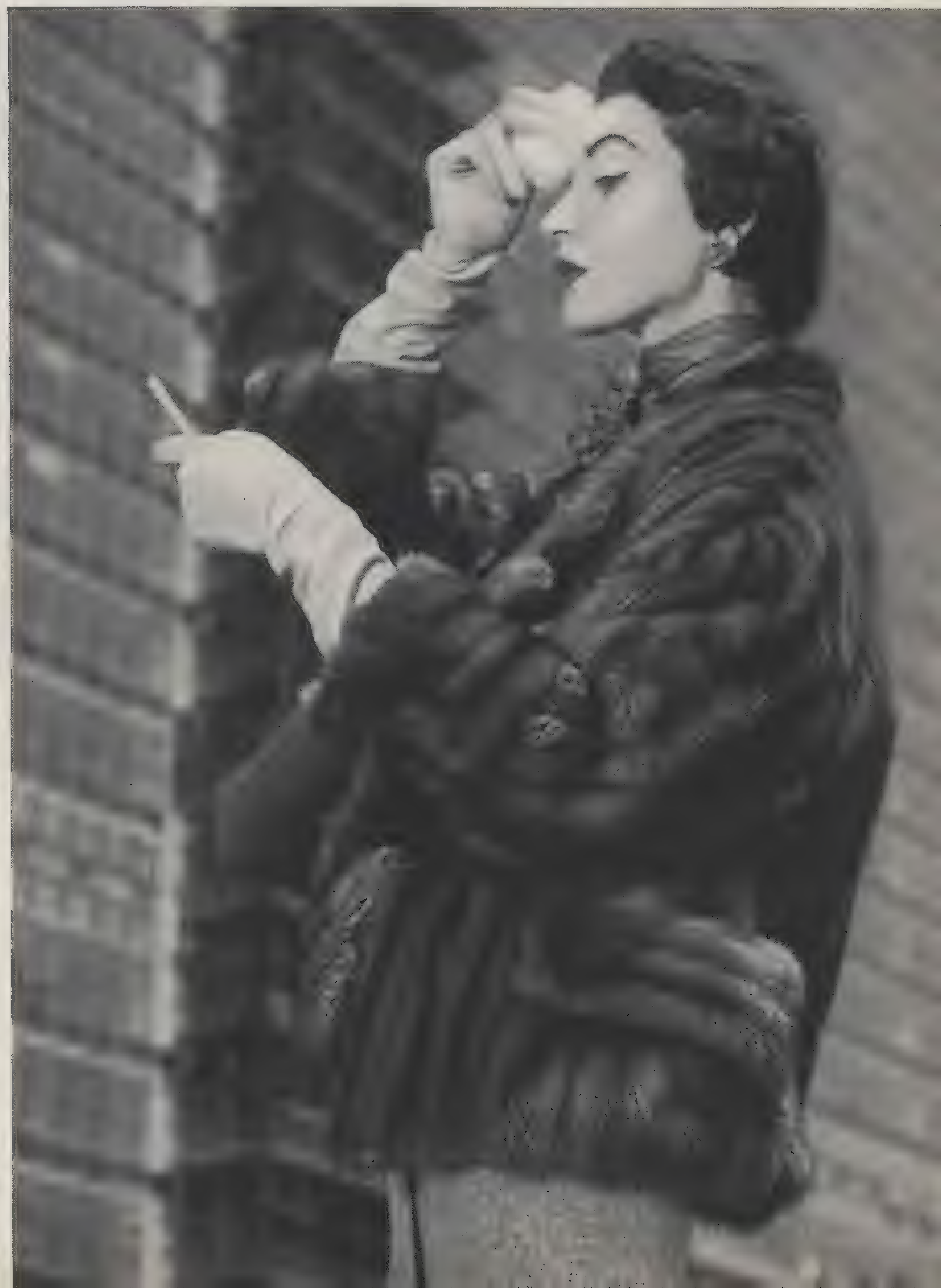


THE FUR CAPE IN THE NEWS AGAIN

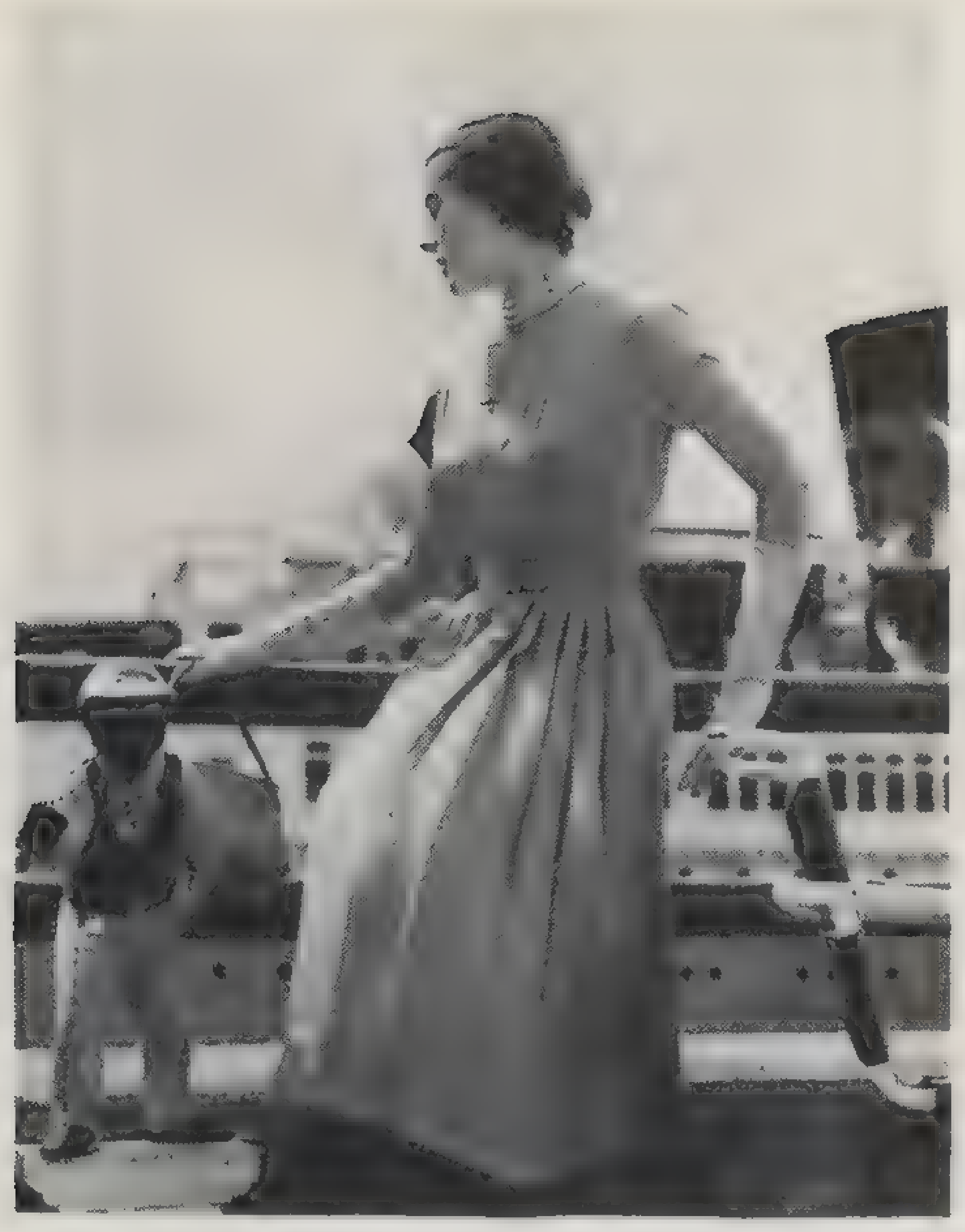
The cape returns: excellent city news in every short length, from three-quarters up to a tiny, wrapped crescent; to fold over narrow wool dresses. Above is one of the littlest and prettiest capes foreseen: an asymmetrical crescent of broadtail-processed lambskin buttoned with tortoise-shell dollars. The colour, a prophetic mauve-y-beige, is at its best with more beige, browns. Cape, little high-set hat of the same fur, beige dress, to order at Hattie Carnegie.

News—and good news: the reappearance of shorter fur coats with the full importance of long ones—as the natural companions of slender short skirts. Below is a shortcoat of wild mink, the shape remarkable for these 1950 facts: unenlarged shoulders, important collar (this one, long, outsize revers), deep cuffs, whopping patch pockets; and soft, casual, shrug-on lines. Coat at Revillon Frères. Beige doeskin-finished lambskin gloves by Kislav, $15; Best's.

THE SHORTER FUR COAT RETURNS

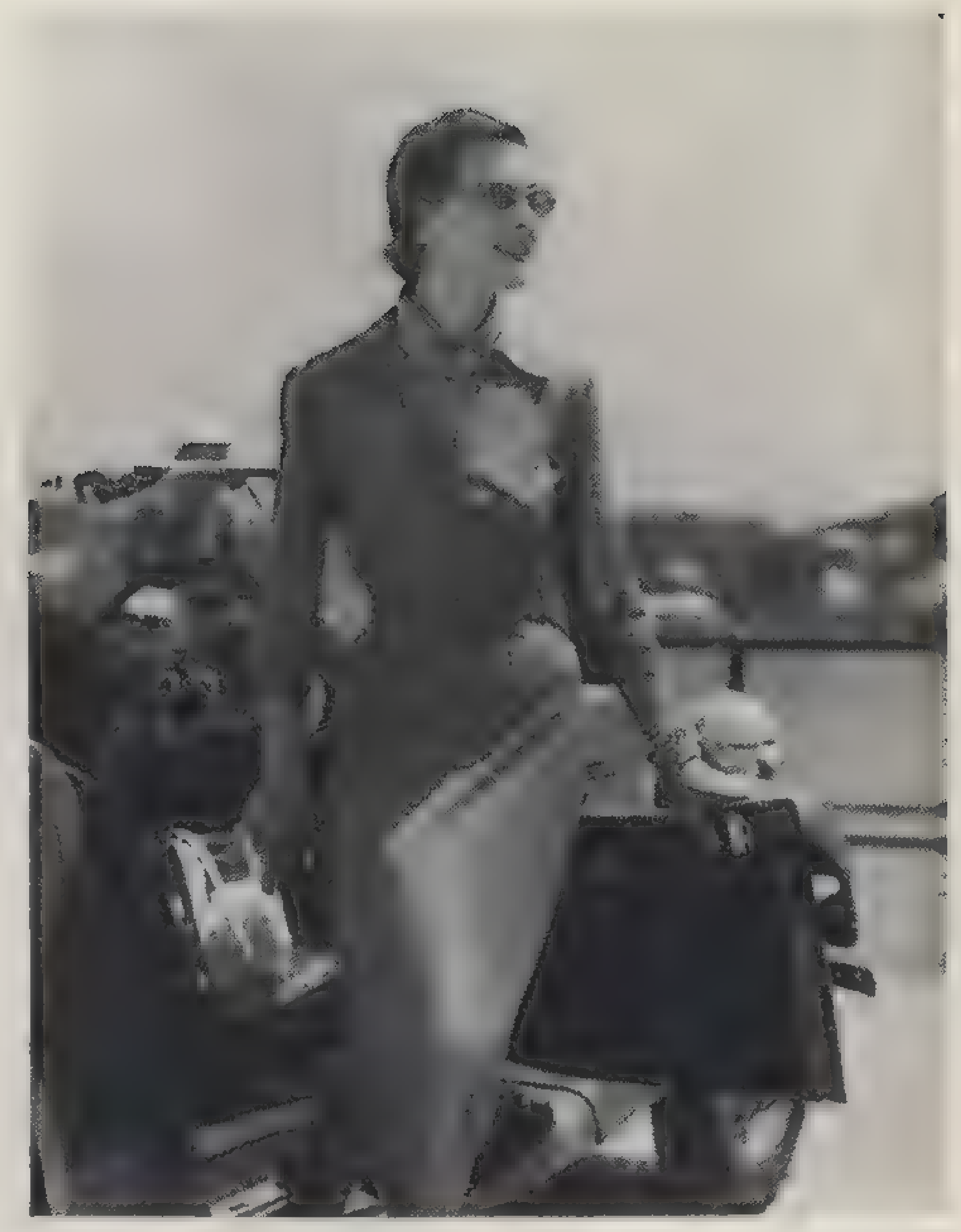


PHOTOGRAPHED AT THE
UNITED NATIONS BUILDING
BY JOFFÉ



1

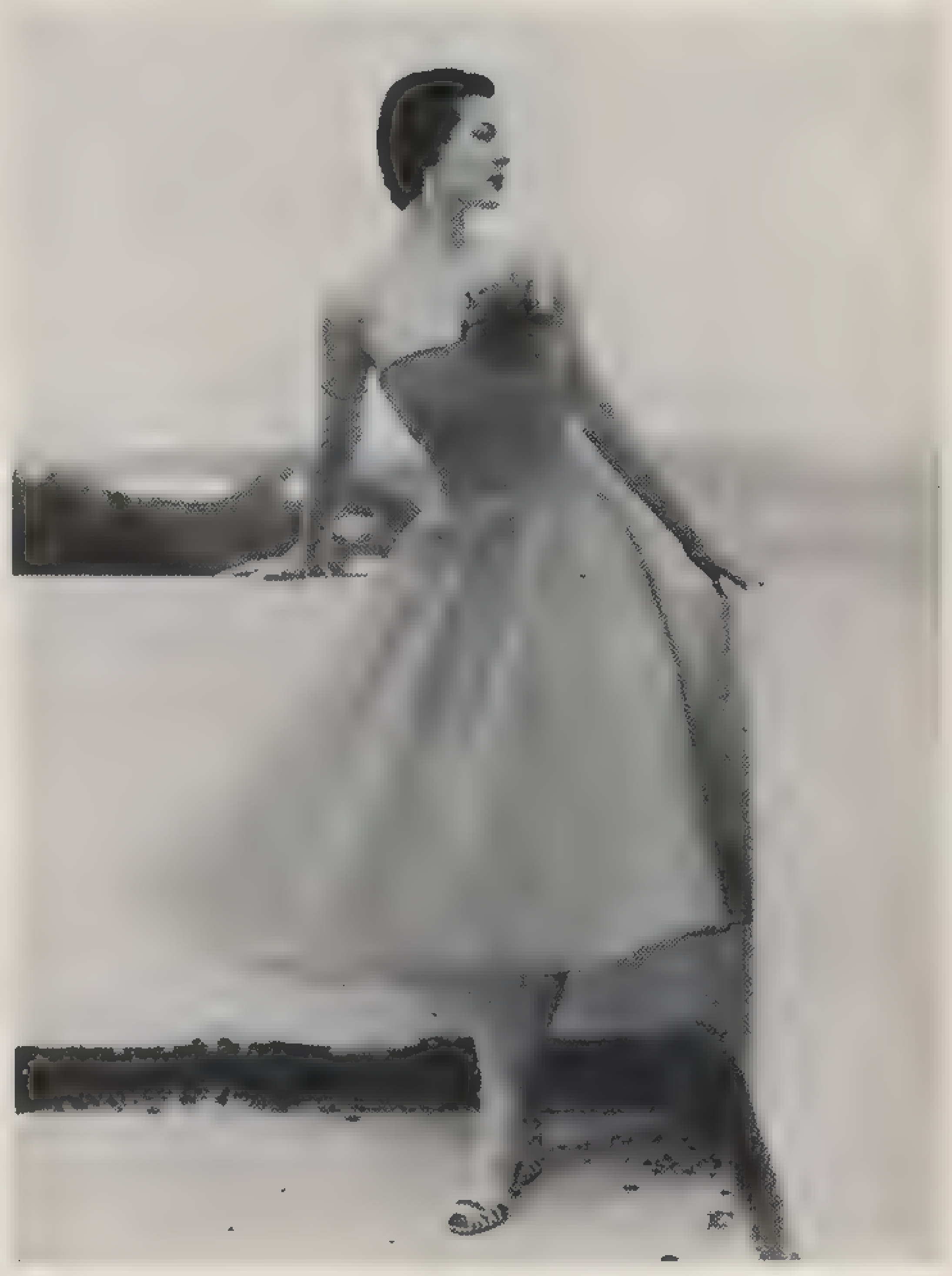
These clothes, photographed in Bermuda, have no geographic limits. The dresses are "at home" in any city-summer . . . 1. Pleated five o'clock dress in sand-beige crêpe de Chine. The neckline bare enough, the sleeves brief enough to wear on to dinner or a small evening. No. S-4112. Background: the 21 in Hamilton. 2. Shirtwaist dress of blue Shantung for an all-day-life starting before the first timetable, traffic, or tide. No. 7122. Background: Front Street in Hamilton.



2

BERMUDA SUMMER HOLIDAY

VOGUE DESIGNS FOR DRESSMAKING



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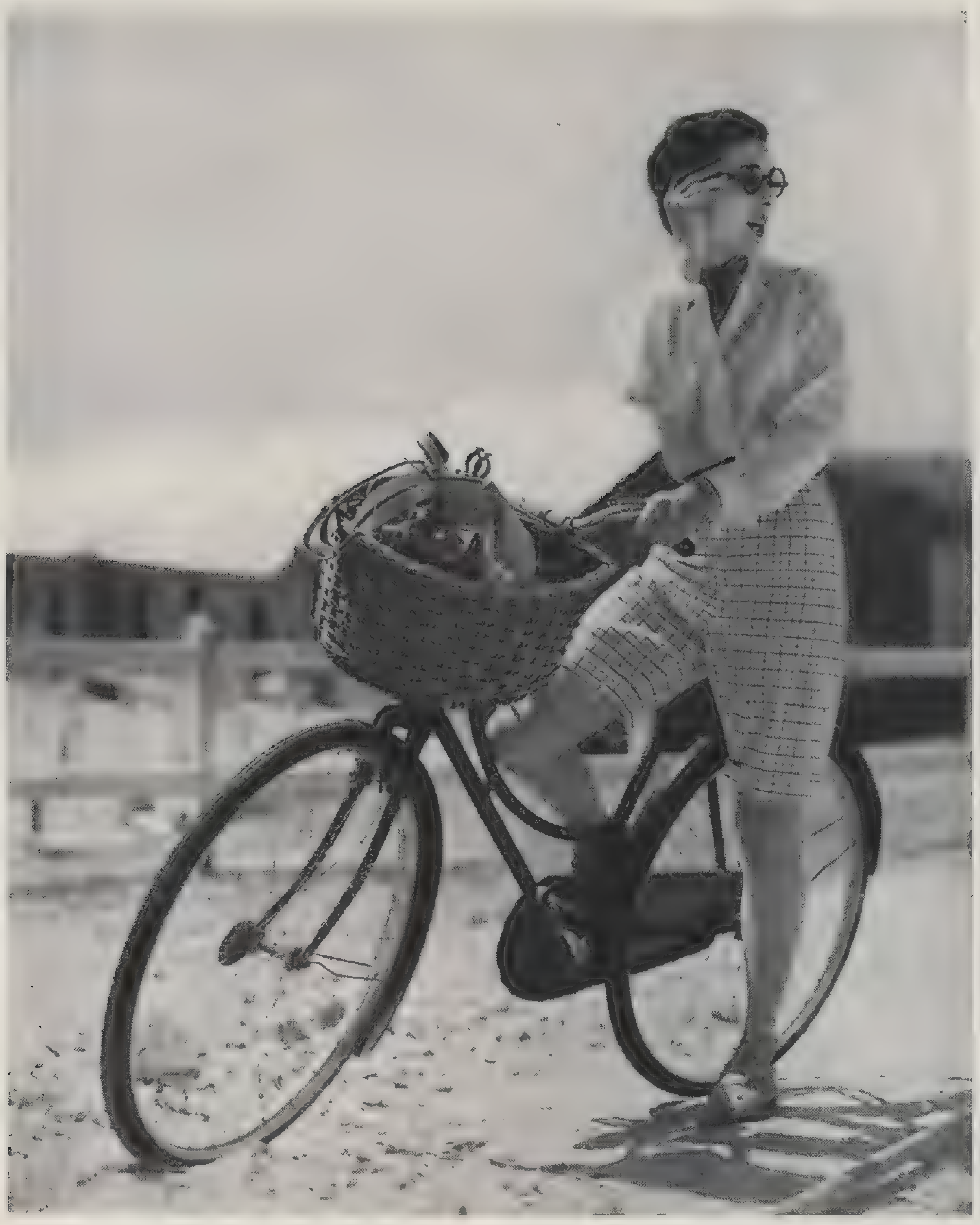


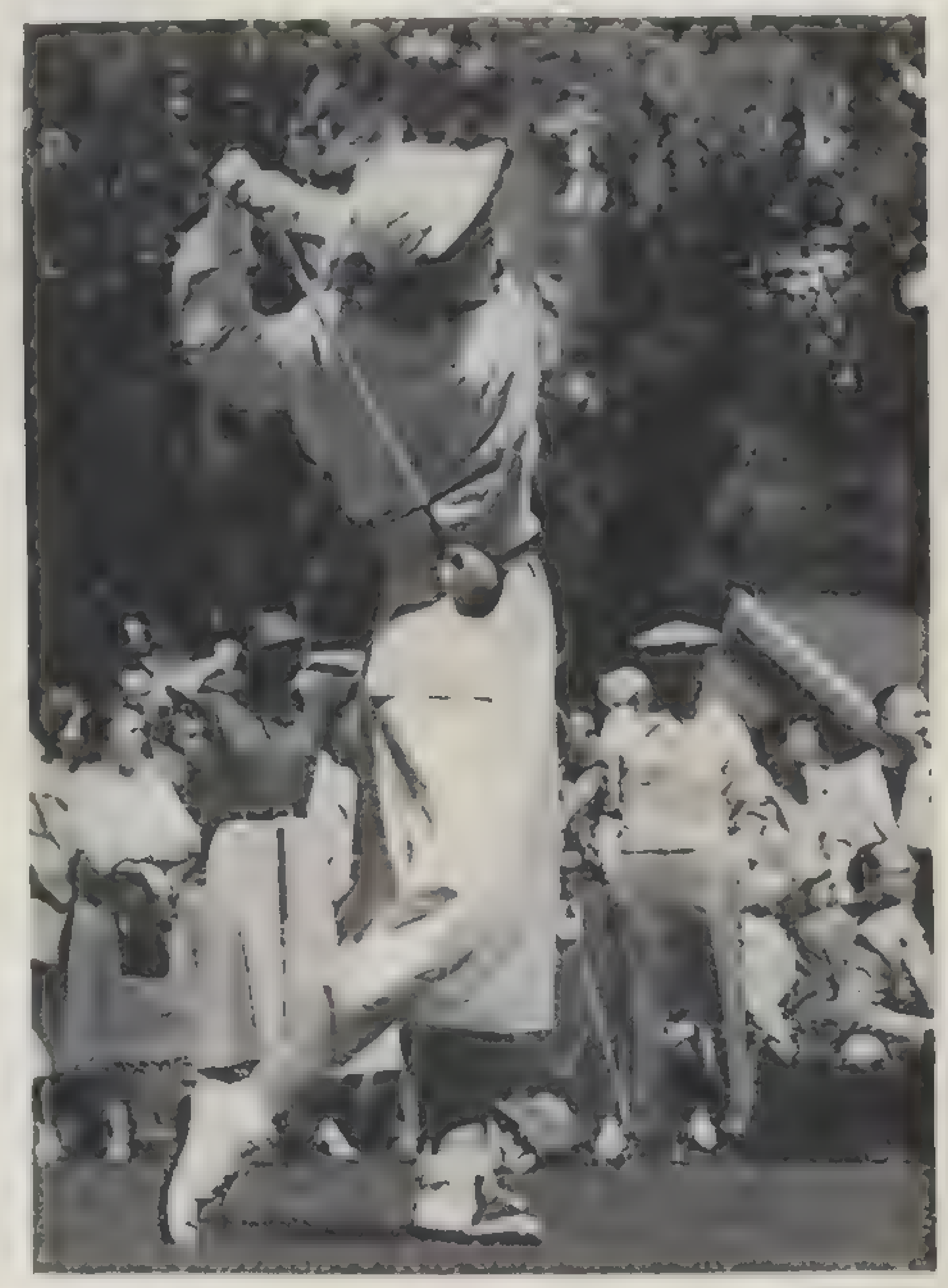
4

And these might be packed and packed again for any U. S. A. week end . . . 3. Shoulder-baring, skirt-flaring short dance dress in hibiscus-pink nylon net. Might be made in marquisette. No. S-4109. (See, on page 87, the spread of the skirt.) 4. Shirt of white wool challis, a partner in play to Tattersall check shorts of washable wool flannel. As good for sailing as for cycling. The shirt, No. 7123; the shorts, No. 6944. Background: The Reefs. For other views and sizes, see page 103.

AT PEBBLE BEACH: MRS. ZAHARIAS WINS THE HOLE.

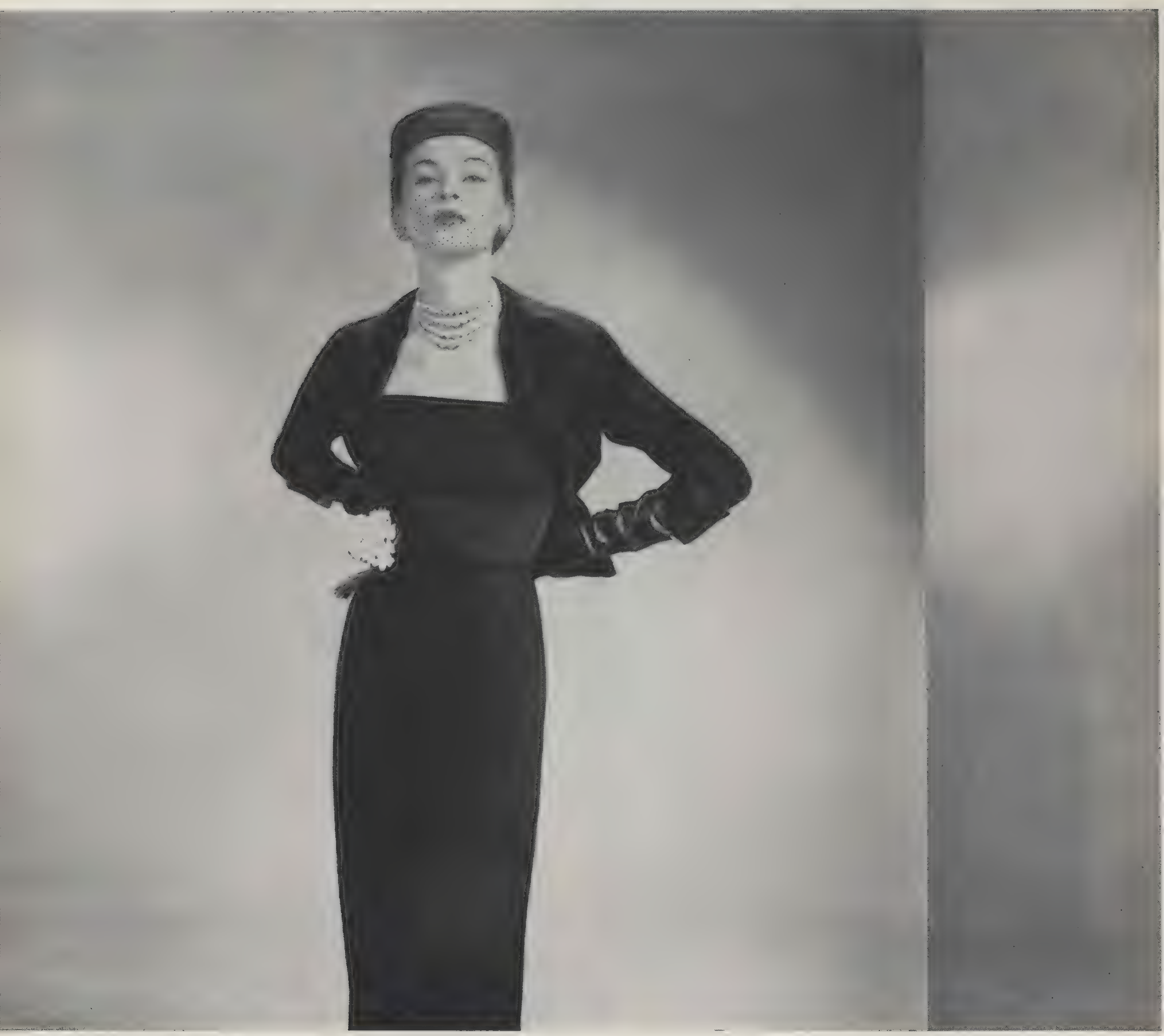
WEATHERVANE OPEN TOURNAMENT

The Weathervane is a new, annual-to-be in women's golf tournaments. Its name: taken from the series of golf clothes designed by Alvin Handmacher, the inaugurator and sponsor of the tournament. Its nature: a transcontinental, 144-hole competition under the management of the Women's Professional Golf Association. This first year's tourney covered Pebble Beach; The Skycrest Club, Chicago; The Ridgewood Club, Cleveland; and The Knollwood Country Club, White Plains. At each stand there was a $3,000 purse for the winner among ten professionals entered; other prizes, sponsored by local charities, for them and the many amateurs who joined the field. For the lowest over-all score, $5,000 and the Weathervane Trophy were awarded to Mrs. Zaharias, the redoubtable "Babe." *Right:* Worn by Mrs. Danoff, a contestant, one of the "Weathervane Golfer" costumes: free-backed jacket, narrow-falling skirt with a big back pocket; by Handmacher in water-repellent Celanese rayon suiting. Jacket, $17; skirt, $11; cap, $5; Lord & Taylor.



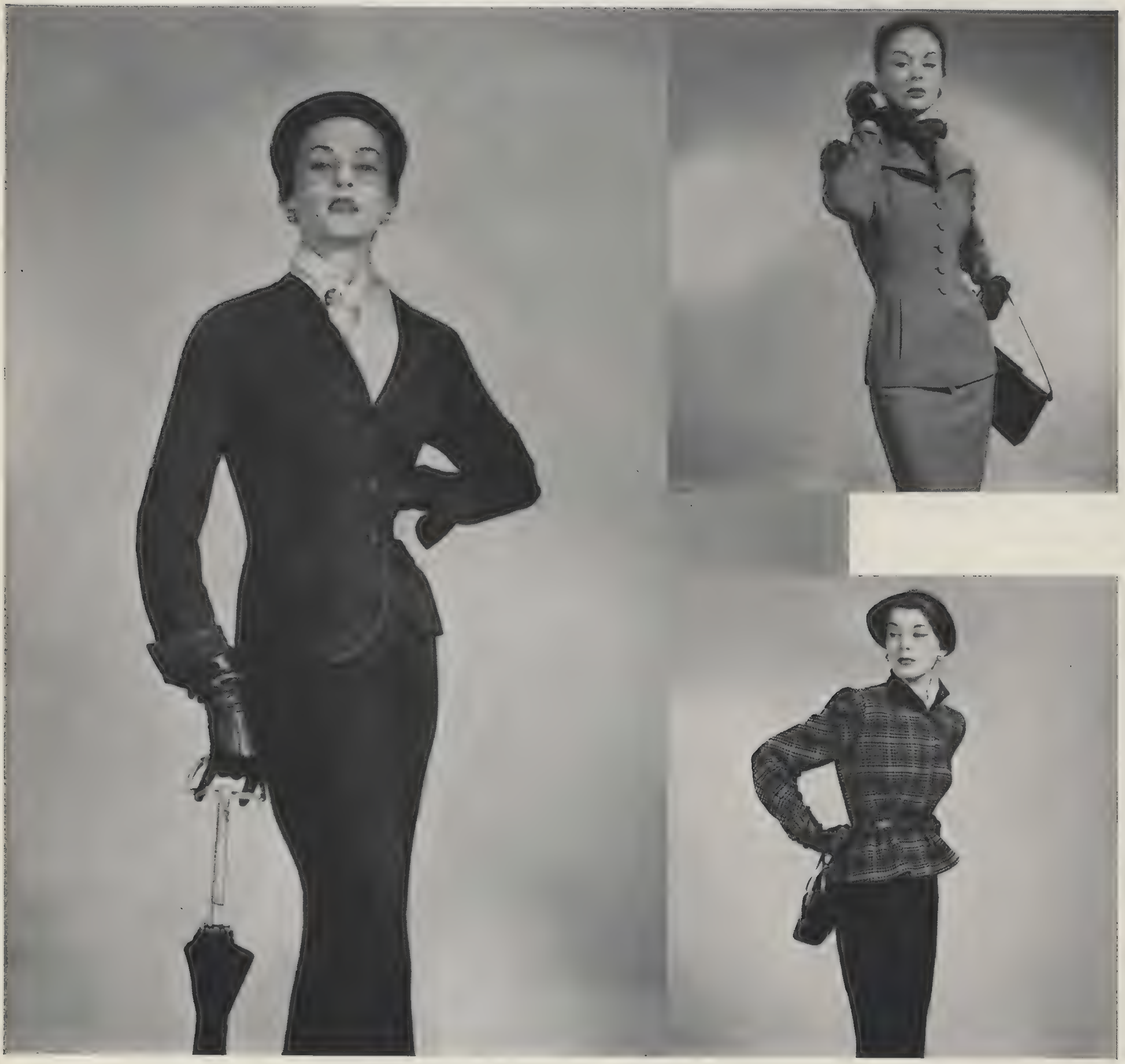
MRS. DANOFF TEES OFF

GRAHAM



SUIT EFFECTS

Above: Dress-and-jacket, in effect a short-sleeved city suit—when the jacket is buttoned high. When the jacket is thrown open or off, to show the décolleté, short-sleeved bengaline bodice, a costume for cocktails and on. The dress-and-jacket in black Forstmann wool, $125; the jewellery, of rhinestones and pseudo pearls; all by Eisenberg, all at Franklin Simon. The black pillbox from John Frederics. Glacé kid gloves, by Superb; Bloomingdale's. The costume, also at Carson Pirie Scott; Jordan Marsh.



BALKIN

Left: Sleek city effect: cutaway suit, brown wool gabardine, bound in black braid. By Rothmoor, $80. From Bloomingdale's. *Top:* Strict, crisp effect: long-jacket suit in brown checked worsted with rolling curves of collar. By Fred A. Block, about $110; Stein & Blaine. Brown calfskin bag, by Koret; DePinna. *Above:* Two-part effect: plaid tweed jacket, slim black skirt. By Morton Bregman in Rodier wool, $90; Milgrim. Black calfskin pouch bag, by Josef; Lord & Taylor. Black felt hat; Knox.

A WEEK END AT THE CAPE

BY JOE CARTER

AS TOLD TO THOMAS W. PHIPPS

Joe Carter had first known the Chester Hayeses about fifteen years ago. They lived, then, near Westbury, in a large, very formal house with an indoor tennis court. a swimming pool, six hothouses, a cutting garden, a kitchen garden, a small laundry, and a stable. Going to stay with them then was, to Joe, a high spot of the summer, not only because the house was so perfectly run (a tennis pro and a masseur always on tap; two station wagons for the use of the guests), but because the Hayeses had the art of hospitality.

In the last few years, the Hayeses had lost a great deal of their money. The Westbury house was sold, and now they had a small apartment in New York and for summers a rambling old house near Dennis on Cape Cod.

A few weeks ago, Joe ran into Mrs. Hayes at dinner at his mother's, and when she asked him up to Dennis, he was both delighted and interested. Delighted to be going to see the Hayeses again, and interested to find out exactly how much of his memories of the good times at Westbury were tied up with the tennis pro and the station wagons and how much they were the result of the Hayeses' flair for creating an atmosphere of easy fun.

Last week end Joe made the trip.

Mrs. Hayes met him at Hyannis, and after several stops to pick up groceries, tennis balls, two mended deck chairs, and some developed Kodak film, they arrived at the house.

From the outside, it was a monster. It hadn't been painted in years and it was a faded dirty yellow. But as soon as he was inside, Joe realized that it had the same cheerfulness and sense of comfort that the Westbury house had had. Downstairs there was one enormous living room, and a dining room with a separate table for the Hayeses' grandchildren. (*They* sat in chairs with no backs so that they would learn to sit up straight.) Off the living room was a closet the size of a small library, with tennis racquets, golf clubs, a bow and arrows, a baseball bat, sun hats of all sizes and colours, gardening gloves, raincoats, flashlights, two beach umbrellas, a sewing machine, and an old magic lantern.

Upstairs, there were enough bedrooms, including a sleeping porch, for a small boarding school. And there were several bathrooms—antiquated, but complete.

There were about sixty yards of sand dunes between the house and the beach.

The house had no beauty—but it had space, and the water at its feet. And because it was old and ugly, and larger than most people would care to undertake, it had been bought a few years ago for something slightly more than one of the fine automobiles that once stood in the Hayeses' Westbury garage.

The party consisted of four children; a young French girl, a student spending the summer in America, who acted as part-governess, part general helper; two young married couples, the Hopes and the Slaters; a twenty-one-year-old English cousin of Mrs. Hayes' called Angela, and Joe.

As soon as he had met everyone, Mrs. Hayes showed him his room and explained that he mustn't expect too much attention. The house, she said, was run by herself and Anna, her old maid from Westbury, with the help of a local cleaning woman, who came in on Mondays.

While he was unpacking, Joe looked around him. The room was spotless. There were fresh flowers on the table, as well as the latest issues of three magazines. There was a desk with writing paper, envelopes, pen and ink—and stamps!

Hung over the chair was a rough-towelling dressing gown and beside it on the floor some plain leather sandals. "In case you want to take an early dip," Mrs. Hayes had explained, "those sixty yards to the beach can be quite unpleasant in only a bathing suit."

In the bathroom Joe found a new toothbrush, some razor blades, and three different kinds of sunburn lotion.

Joe didn't know whether he'd need a dinner jacket, but he'd brought one in case, and now he hung it over a standing wooden hanger. He put his suitcase in the closet and started downstairs.

As he walked through the hall, he saw a small green baize bulletin board set above the hall table. He stopped and saw there were several notices pinned up—they were addressed to the guests. The first one was titled "Laundry and Pressing." It was written in Mrs. Hayes's writing and stated that if any guest needed any laundry or pressing done in a hurry, speak to Anna and she would arrange it. It would be done locally and inexpensively. If anyone wanted to do any pressing of her own, there was an ironing board and an iron in the small room by the pantry.

The second note was about breakfast. It would be served until 10:30; after that you had to get it yourself. If you couldn't wake up without a cup of hot coffee, the note went on, there would be Thermos bottles of coffee on the kitchen table at night. You could pick one up on your way to bed.

Another note was about the mail. It would be picked up twice a day. Letters should be put on the hall table.

There was a current playbill from the Dennis Playhouse, and an announcement of a Sunday Golf tournament at a small local club. There were several thumb tacks stuck into the board, indicating that other notes went up whenever Mrs. Hayes had anything in particular to announce.

Joe's first reaction to the bulletin board was that it was a sort of boarding-house trick, but then as he thought about it he realized it was a very practical idea. Guests were always running in and out of the house, to and from the beach, the golf course, the tennis court; lunch was usually buffet and eaten on the run; here, at least, was one central information point.

Joe was used to week ends where, as soon as you arrived at the house at which you were staying, you were immediately whisked off to another house for cocktails or dinner. So, when he learned that Mrs. Hayes had made absolutely no plans for the next two days, he could hardly believe it.

"My idea *(Continued on page 103)*

CHANEL

THE MOST TREASURED NAME IN PERFUME

EAU
DE
COLOGNE
N°5
CHANEL

of course you can go in Swimming with Tampax!

NO BELTS
NO PINS
NO PADS
NO ODOR

Don't you be timid. Don't you give up swimming for whole week-ends or a good part of your vacation just because "it's the wrong time of the month." You can go in the water any day—if you use Tampax for sanitary protection. Many women have no hesitation about wearing Tampax in swimming. There's nothing to give them away!

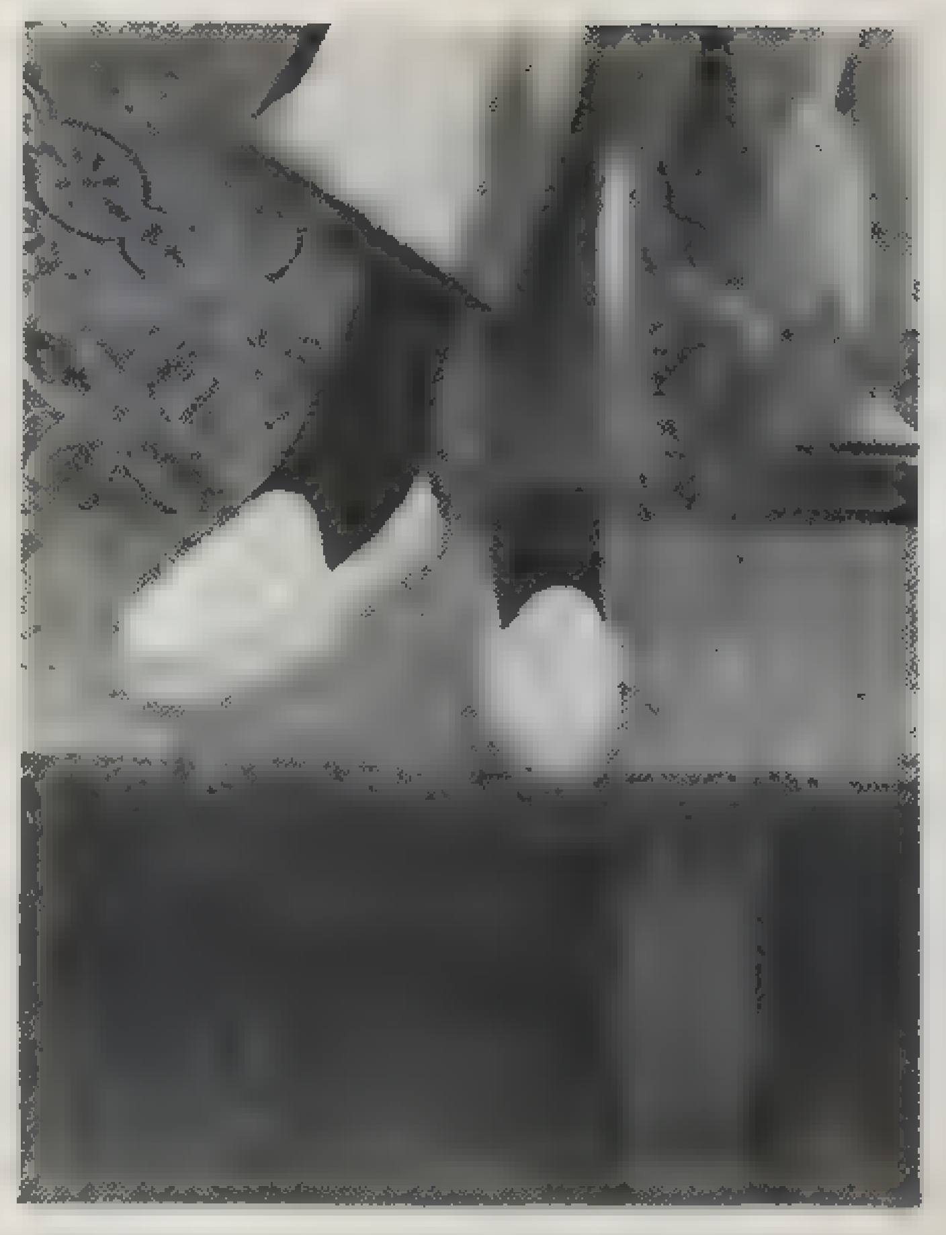
Tampax is worn internally. It has no belts, pins or outside pads. Nothing to cause embarrassment in bathing suits, wet or dry. Try it yourself and see...Made of highly absorbent cotton, Tampax is compressed in easy-to-use applicators. Quick to change. No disposal trouble. Wonderful relief on a hot day. No extra warmth. No chafing. No odor. Neither soft dresses nor snug shorts will show any "edge-lines."

It was a doctor who perfected Tampax. Millions of women have adopted it. Get it yourself. You will never want to go back to the other method. Sold at drug and notion counters in 3 absorbencies (Regular, Super, Junior). Average month's supply fits in purse. Tampax Incorporated, Palmer, Mass.

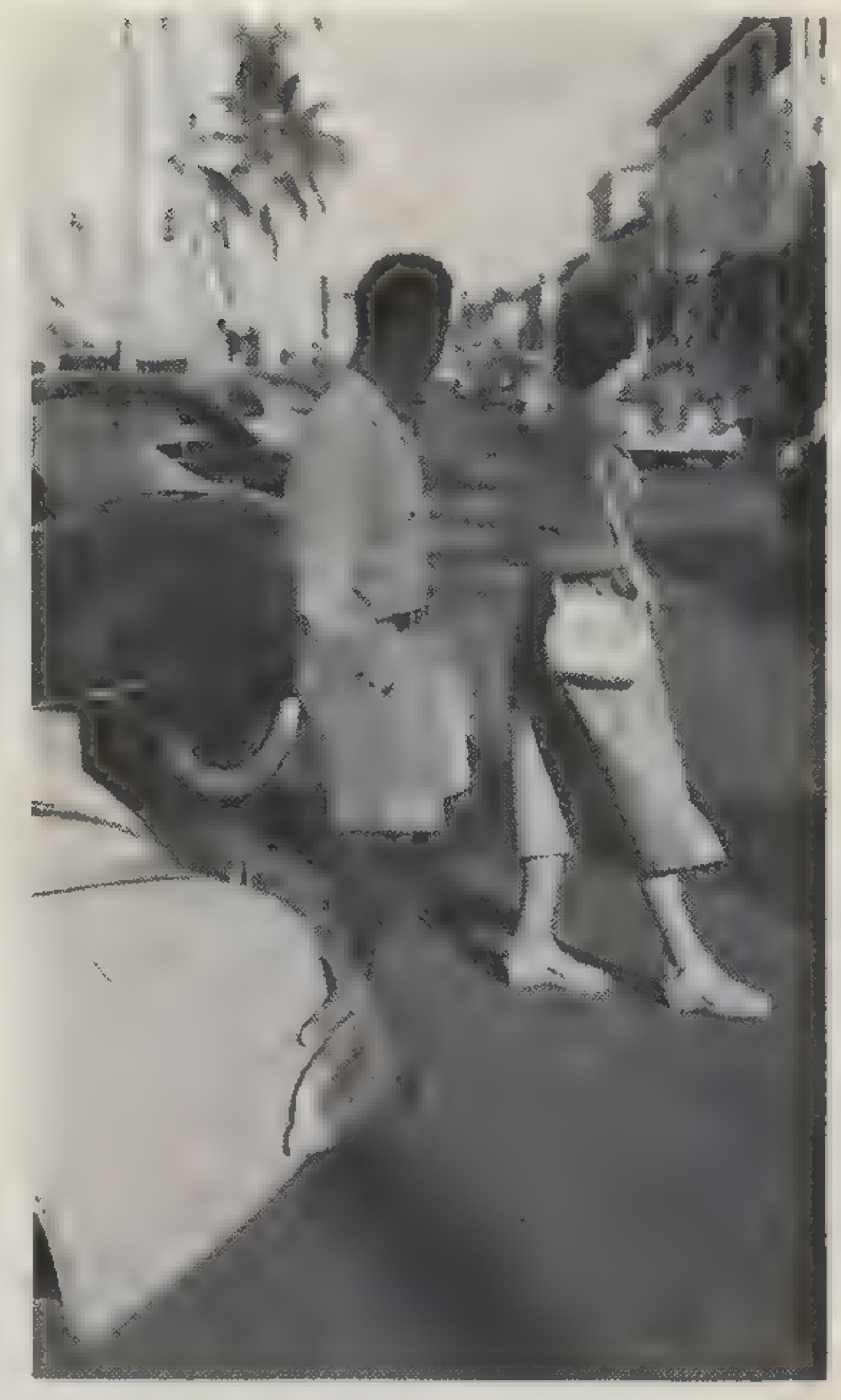
Regular TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

WE LIKE THE WAY THEY LOOK

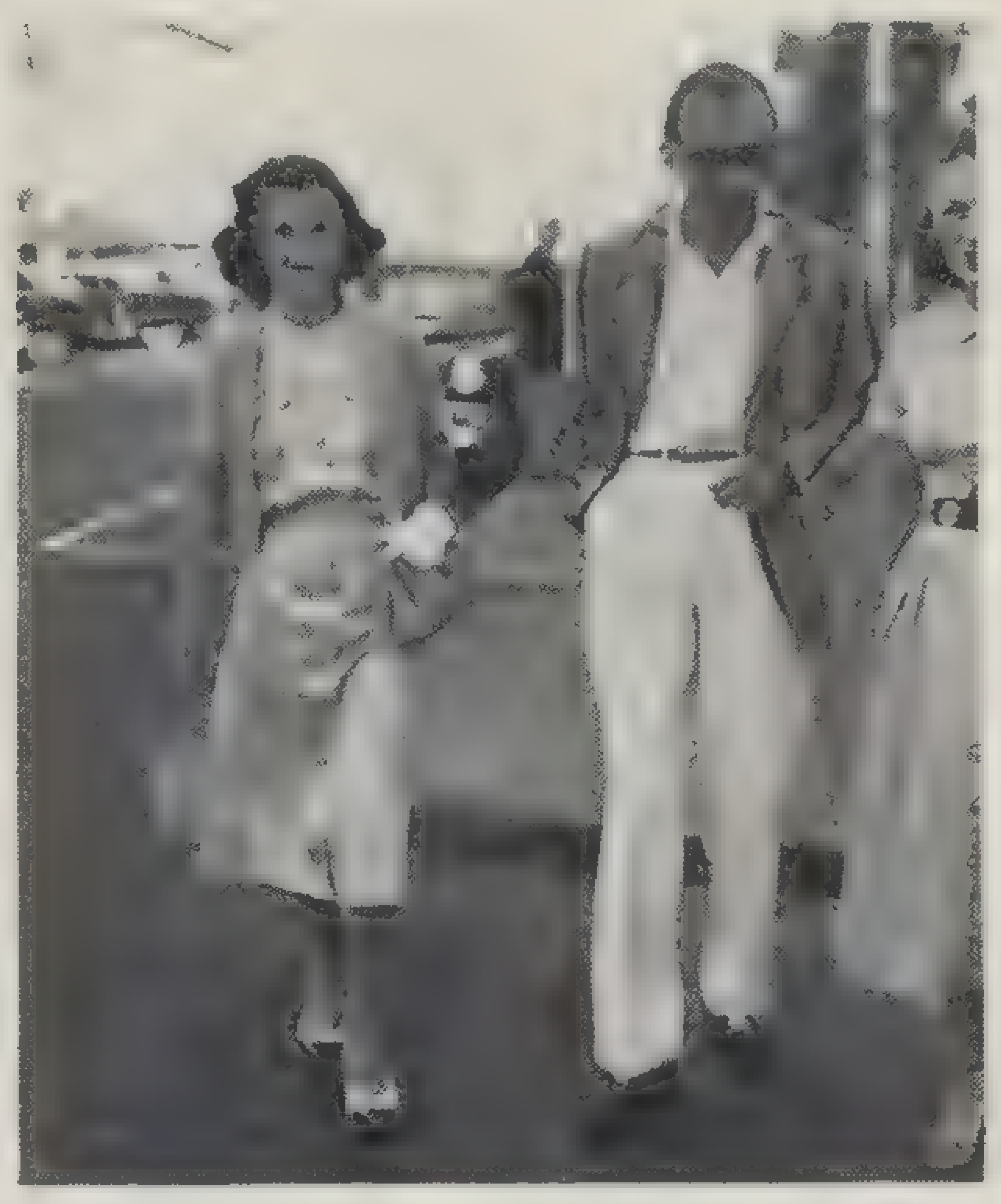


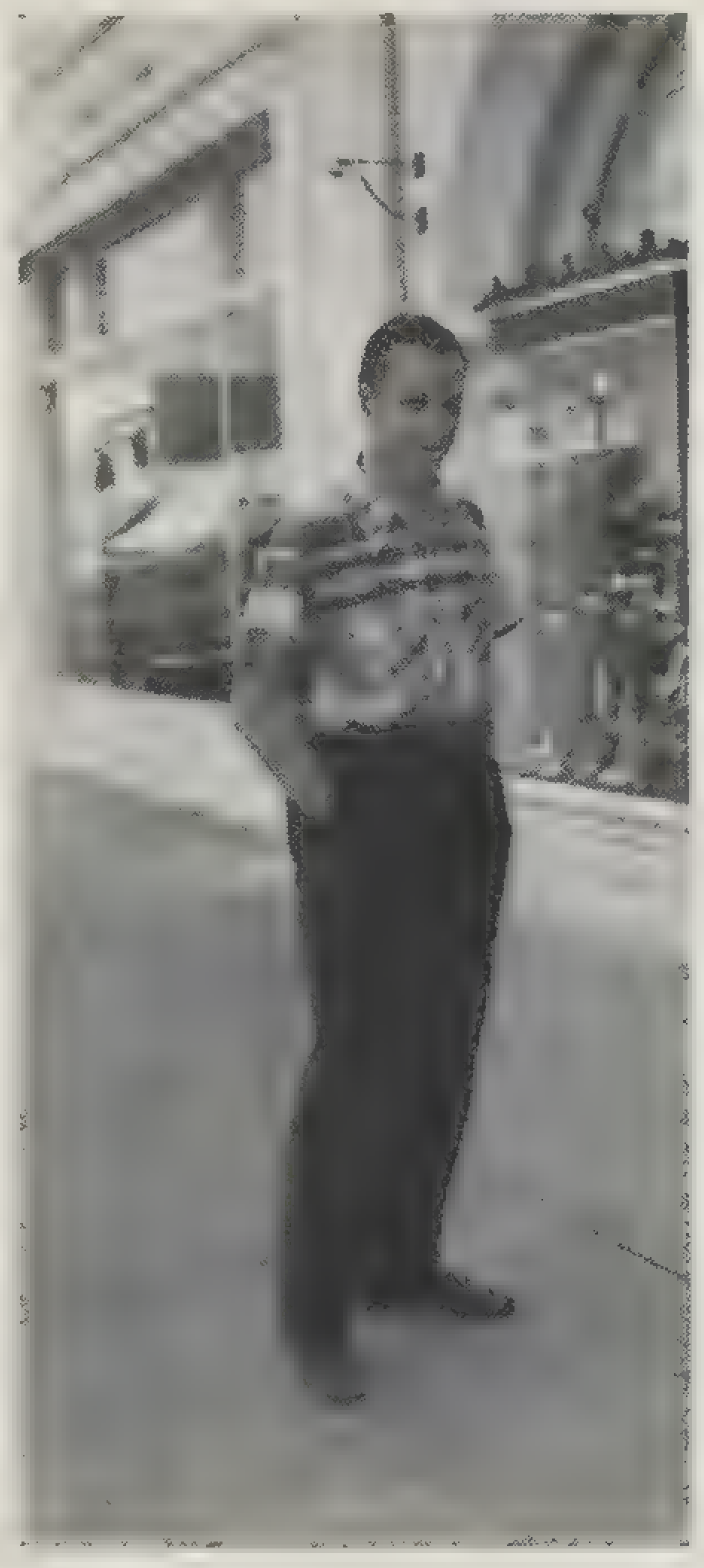
Right: Seen in the South this year of sheer fabrics were many thin shirts—plain or plaid or polka-dot prints, that will be worn up North as the temperature rises higher and higher. Here, a long-sleeved polka-dot one, that will make the man who wears it look, and feel, cool.



Above: Cool alternate to traditional brown moccasins: white canvas ones with rope soles, to wear after golf, at the beach, or just sitting around. We like their look: a summer combination of easiness and neatness.

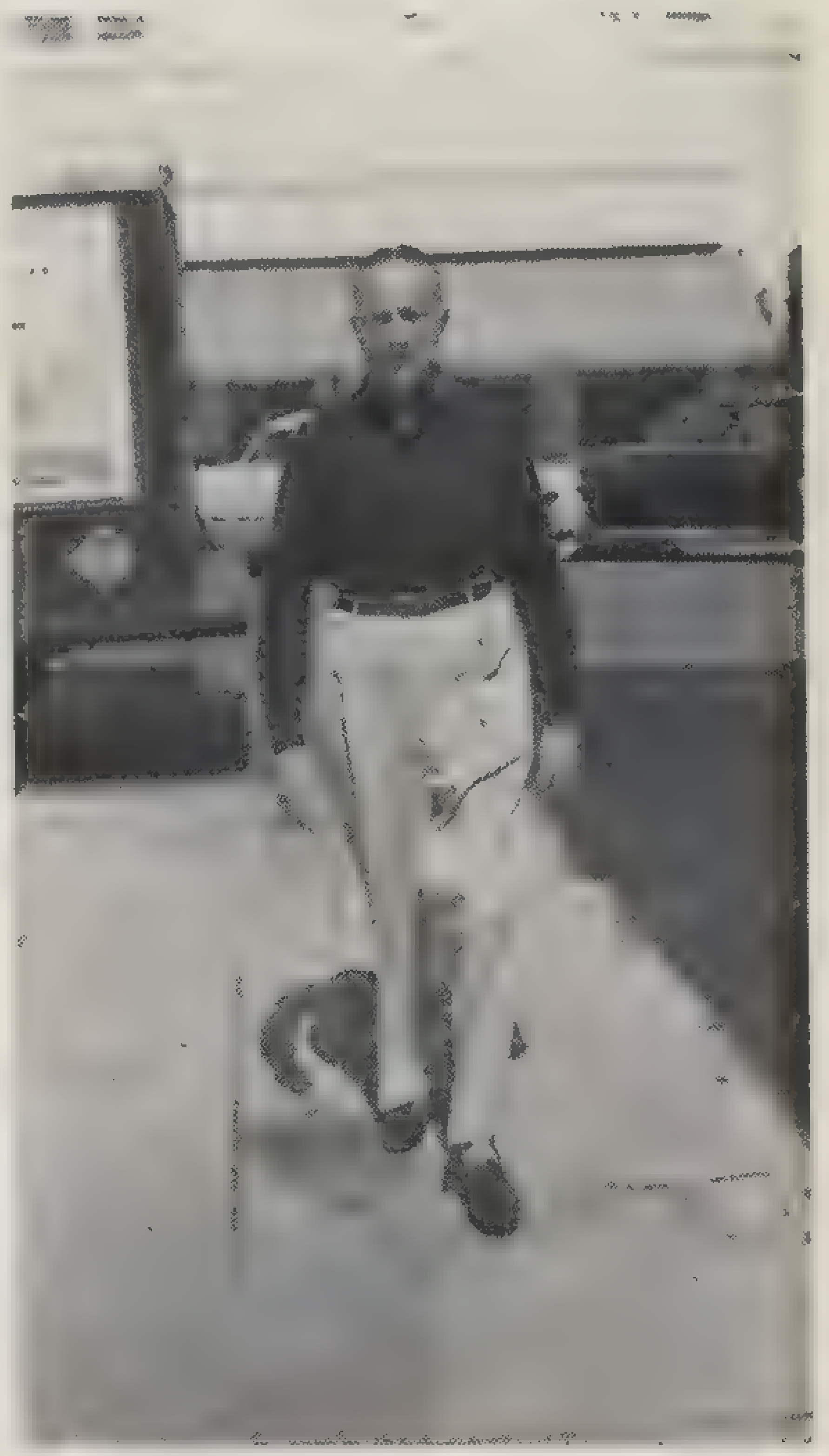
Right: John R. McLean has a way of wearing brilliance casually. Proof: this red and yellow blazer, a reminiscence of the '90's, another example of the Edwardian-era fashions being revived here and in London.





Left: Seymour Morris, photographed wearing another version of the popular sheer shirt—a short-sleeved one in a bold plaid. His choice to wear with it, dark linen trousers.

Right: Edward V. Quinn wears a long-sleeved cotton jersey shirt. A shirt for golf on a cool day; around the village with a tied handkerchief, and for a Sunday lunch with a linen coat and a scarf.



ROTHGERBER

A WEEK END AT THE CAPE

(Continued from page 100)

about a summer week end," she said, "is to get a few agreeable people under one roof and keep them there. The theory that a week end is a failure unless your guests are exhausted when they leave is, to me, simply barbaric."

"You mean," Joe said incredulously, "we aren't even going to have people dropping in?"

Mrs. Hayes laughed. "That, my dear Joe, is something I can not promise—but I certainly hope not."

No meal in the Hayes house was ever formally served. Everything was put on hotplates and you helped yourself. And in the evening when the sun was down everyone took his plate out onto the terrace, which Mrs. Hayes had arranged so that you could eat with a minimum of balancing and juggling. Beside each long, softly cushioned wicker chair was a little table with ample room for a couple of plates, a glass, and an ash tray.

The first evening, after everyone had taken baths (pine soap and big towels), and had changed into cool, comfortable clothes, they met on the porch for a glass of white wine and soda—it was far too hot for a cocktail. Mr. Hayes was wearing an off-white linen jacket of his own design. No collar, half sleeves, with two large vents in the back. He wore the lightest possible blue polka-dot scarf, paperweight dark blue linen trousers, and black moccasins with tassels. Joe's blue blazer felt heavy in contrast, and he was delighted when Mrs. Hayes suggested he take it off.

Dinner was a delicious crème Senegalese, that Joe thought must have been flown straight from "21" (actually, it was made by Anna), cold lobster, and ice cream. After Anna had collected the coffee glasses and brought out a grog tray, Mrs. Hayes disappeared into the living room.

In a few moments, from a loudspeaker carefully hidden in the doorway of the French windows, came the sound of the most gentle music. For the next hour and a half the guests lay in their chairs, half dozing, listening to records from *Porgy and Bess*, "An American in Paris," songs by Tauber, and an album of Jerome Kern. The music mingled with the waves was soothing and deliciously cooling.

Around ten-thirty, Mrs. Hayes stood up. "I don't know about anyone else," she said, "but I am going to bed. There's barley water on the tray and several new books on the big table in the living room."

"In the morning," Mr. Hayes said, getting to his feet, "I'm going to play golf. If anyone wants to join me, I'm leaving at ten."

"If anyone wants to take a moonlight ride," Mrs. Hayes said, "there are bicycles in the garage. The beach should be perfect."

Mr. Hayes took her arm. "Goodnight to you all," they said, together, and slowly they went inside and up to bed, soon followed by the Hopes and the Slaters.

Angela and Joe sat back, without talking. After a while Joe said, "I haven't ridden a bicycle in years."

"I've never ridden one," Angela said.

"Well," Joe said with a laugh, "that takes care of that." He got up and poured out two glasses of barley water. "What do you think it is," he asked, "that makes Mrs. Hayes such a wonderful hostess?"

Angela hesitated. "One reason is because she leads an attractive life; and then she's never busy being a hostess. She runs her house the same way whether she has guests or not, and so you never have that uncomfortable feeling that it's all a special show from Friday to Monday."

In the morning, Joe joined Mr. Hayes for golf. They got back to the house a little after two. The others had already finished lunch and were back on the beach. Anna had some sandwiches and iced tea waiting.

In the afternoon, Mrs. Hayes and Joe went off on a painting expedition. Neither of them was any good, but they set themselves up in a sand dune and struggled with capturing the beach and the sea beyond.

Saturday evening was as unplanned as Friday's had been—the only difference was that where there had been music there was conversation.

Sunday—the papers and the crossword. Mr. and Mrs. Hayes were regular churchgoers; Joe remembered that from Westbury. Although he hadn't planned to go, at the last minute he hurried upstairs, put on his New York suit, and caught up with them as they were starting out.

Buffet lunch . . . and then the beach. Sand building competitions with the children . . . a little soft-ball, and a walk with Angela . . . and a plan for dinner on Tuesday in the city. Dinner was early so that there would be no hectic rush to the train.

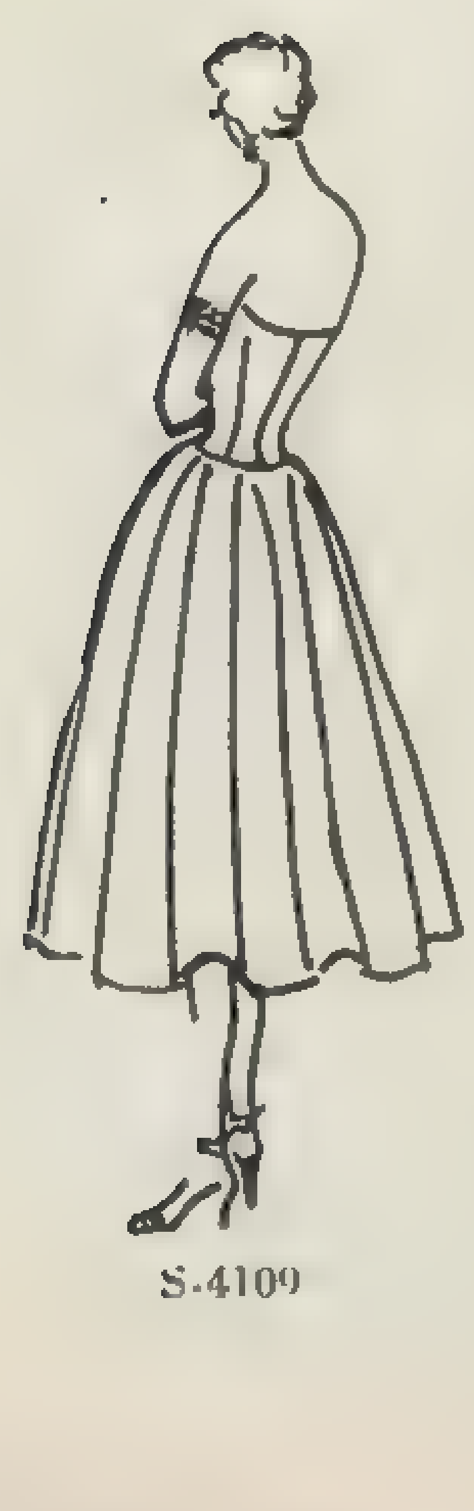
As he was packing, Mrs. Hayes put her head around the door to see if he needed any help. He was folding his dinner jacket and, as usual, making a mess of it. She came in and took it away from him. Very efficiently she turned the sleeves in, gave a couple of quick little folds, and handed it back. "There," she said, "that ought to do it."

Joe had been watching her, trying to find the words to tell her what a really wonderful time he had had. That he felt not as if he'd been away for two days but for a month; that the very normalcy, the solid character of the house had given him a fuller sense of security than he had had in a long, long time.

As she looked up, they caught each other's eye; Joe started to speak, then he smiled instead. *I'll put it in a letter*, he thought, *she must have heard it all before so many times.*

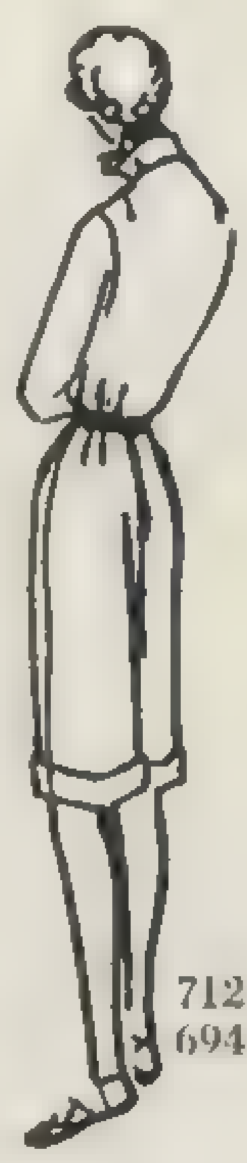
DESIGNS FOR DRESSMAKING

(Other views and sizes of designs shown on page 96)

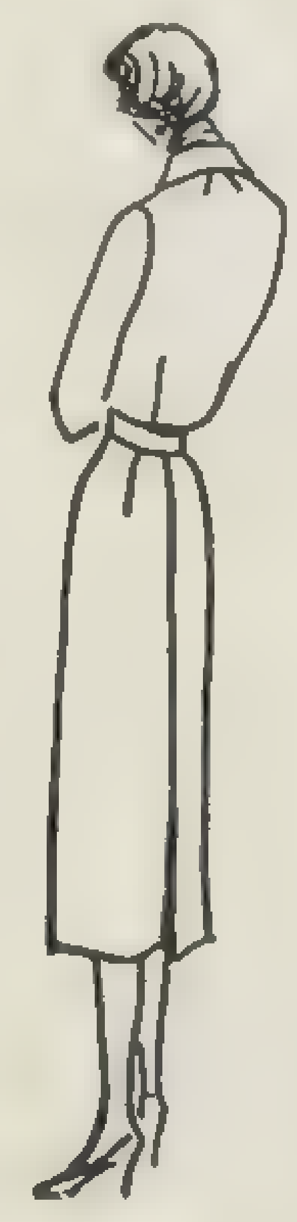


S-4109

Right: Shirt, No. 7123; 12 to 20 (30 to 38). For size 16: 1⅝ yards of 54" cloth. Price, 50c. Shorts. No. 6944: 12 to 20 (30 to 38). For size 16: 1¼ yards of 54" material. Price, 60c. *Left:* Short dance dress, No. S-4109; 12 to 20 (30 to 38). For size 16: 5 yds. of 39" cloth. Price, $1.

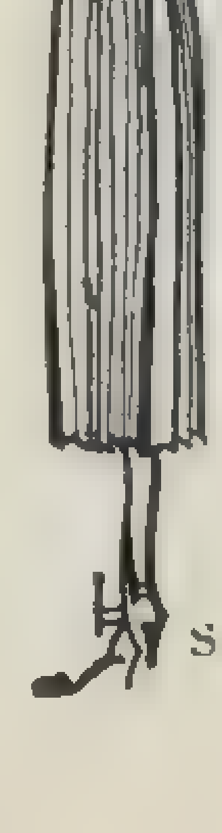


7123
6944



7122

Left: Shirtwaist dress, No. 7122; 12 to 18 (30 to 36). For size 16: 3⅛ yards of 42" material. You might also make this country/city dress in a dark Shantung or in a linen. Price, 75c. *Right:* Five o'clock dress. No. S-4112: 12 to 20 (30 to 38). For size 16: 5⅞ yds. 39" cloth. Price, $1.



S-4112

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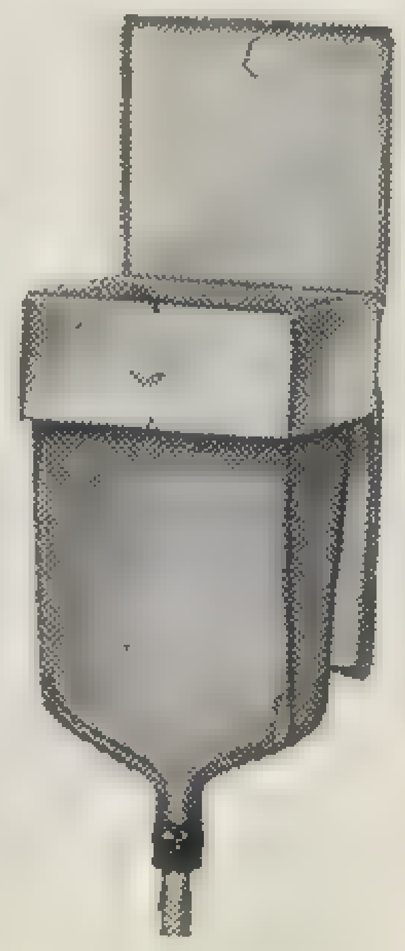

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JAPAN

(Continued from page 47)

be with Mitsui in New York, happens to bear the suggestive name of Hiroshima. I had travelled once to Japan on the same boat with him, when he was going home to be married. That was long ago, and I had no idea whether they were still in this life or their next. But they were in Tokyo and I dined in their house.

Mrs. Hiroshima cooked on a charcoal brazier and presented the dishes to her husband with a bow, in the proper ancestral style, and he presented them to me. She did not eat until afterwards. At first I was startled to see the old customs so well preserved, and wondered if this meant any difference in the intellectual level or positions of husband and wife. I soon discovered that Mrs. Hiroshima was just as well aware of everything as either Hiroshima or myself, spoke excellent English, and had a twinkle in her eye which indicated that she knew what I was thinking. I came to the conclusion from this ceremonial that the conventional, ballet-like decorum of Japanese life bears no relation to inner reality, but was invented as manners in a remote time and preserved through the Buddhist-Shinto complex. I asked my old friend many questions and he answered them level straight, without evasion. When I asked him if the soil was still sacred, he said: "Yes, the soil is still sacred."

You would think that so much bombing from the air would have made the Japanese hate the Americans. However, I saw no evidence of any such thing. There was even a certain tendency to explain away our bombings, to excuse them, to understand them. I think this must be because the Japanese realize very well that they would have done the same thing if they could, and furthermore because their Buddhist-Shinto consciousness tells them that to suffer in war is religious duty and to lose a war is religious punishment. That is, the Sun-goddess has not deserted her children, but merely chastised them.

Their attitude towards war, and particularly towards the last war, was what interested me most. I could get only a clue here and there, since many things are firmly sealed up in the Japanese mind and can not be reached by a foreigner speaking a foreign language. (This was even more so in the old days before the warlike period began.) There certainly is no feeling of guilt about it so far as I could tell, except perhaps in a certain socialist leader who had opposed the expansion in the '30's and been exiled for it. One of the oddest cases I encountered was that of a young man who had been a *kamikaze* pilot during the war and was now chauffeur to the American family in whose house I was staying. He had, that is, been trained as a *kamikaze* pilot and the war had ended just as he was about to take his flight to the next life. Through the barriers of language I gathered that this eventuality (the single flight of the suicide pilot) had not perturbed him. Rebirth is certain, immediate, and, in such cases, an improvement. He seemed to have no feeling whatever of hostility to the Americans and was delighted to be working for them. And yet it seemed likely, from the tone so far as I could get it, that he would not hesitate to do the same thing again. This is the product of some thousands of years, and a few years of democratic doctrine and parliamentary frameworks could hardly touch such a spirit.

Flowers and bombings, waste land and new shacks—these are still the impressions of the Tokyo streets. The wonderful colours of the kimonos on a bright day, the sudden outburst of coloured umbrellas when it rains, give the streets of the city—that is, outside the centre—an air of being gardens themselves. This is especially true if you ascend a street without traffic on a day when all the umbrellas bend in the same way against the wind, pushing against the climate to which the Japanese have so strangely not adapted themselves. They are not an adaptable people: their spirit is too single, too old, too indifferent to time.

I think they must have been originally a people from the South Seas who in some adventurous prehistory set off in sampans, perhaps towards the east, and found themselves blown at last upon these shores where the climate did not suit their habits. Perhaps the reason why they worship the Sun-goddess and claim descent from her is precisely this, that the race remembers its origin in a sunnier clime than that which is now allotted to it.

In a sense they would therefore be the children of the Sun-goddess, exiled in time and space. Everything in anthropology must have originated somewhere; there are no myths without meaning. In any case it is certainly true that the adaptation of the Japanese to their islands, in spite of Buddhism and racial admixtures from China through the centuries, has never reached completion. They are still a southern people too far north for their nature, reaching towards the sun for their posterity as for their ancestors.

ROOM FOR A GUEST

(Continued from pages 90-91)

For the desk: **1.** Informal paper, formal paper, and note paper, all by Crane. Bergdorf Goodman.

2. "Demi" Parker 51 pen, $19.75, including tax. Saks Fifth.

3. Brass stamp box to hold 500 stamps, by Northmore, $3.50. Dempsey & Carroll.

4. Tortoise-shell-colour Lucite tray, $7.50, holds Thermos bottle, $12.50, and glass, $1. All Alice Marks.

5. Small tooled leather memo pad, a calendar under the cover, a pencil attached. $2.75. At Bergdorf Goodman.

6. Gold-plated eight-day alarm clock, luminous dots, hands. By Mathey-Tissot. $47.50, including tax. From Black, Starr & Gorham.

7. Black sateen sleep shade. Sizes for men too. $1. From Lewis & Conger.

8. Flents—ear plugs of cotton impregnated with wax. Six pairs, $1.25.

9. "Khedive" crystal ash tray by Val St. Lambert, $3.25. At Lord & Taylor.

10. Cigarette urn of crystal, by Val St. Lambert, $3. At Lord & Taylor.

11. Silver-plated table lighter, Ronson's "Juno," $12.50 plus tax; Altman.

12. A variety of books; these, for instance: *The Wrong Set*, by Angus Wilson, $3; *Is Sex Necessary?*, by James Thurber and E. B. White, $2.75; *A Little Treasure of American Prose*, edited by George Mayberry, $5.

13. Natural straw basket for sewing or flower container, $2.50; House of Italian Handicrafts.

14. Pseudo-bamboo-frame sunglasses; frames, $12.50; E. B. Meyrowitz.

15. Reminder to supply a newspaper for each guest.

16. Folding ivory brocade sewing kit, by Carlin Comforts, $5; Saks Fifth.

17. Old Italian glass lamp; from Frederick P. Victoria.

18. Unpacking aids: Lucite luggage rack, $39.95; light blue quilted satin skirt hanger, $2.25; velvet coat hanger, $2.95. All, Hammacher Schlemmer.

19. Hot-water bottle, zippered satin cover. By Carlin Comforts, $13.50; Saks Fifth Avenue.

20. Natural straw basket, flute-edged, to hold fruit or flowers. $2.50; House of Italian Handicrafts.

21. White cotton fringed towel, by Wamsutta-Somerset. "Rippelon" Irish linen towel; with monogram, $3.75; Léron. White terry bath towel, $3.49; wash cloth, 49c; by Martex. Bloomingdale's.

22. Apothecary bottle, seven inches high, $5; Jack Kelly.

23. Folding scale with magnifying glass for numbers. By Detecto, $12.95; Altman.

The bedroom furniture designed by Robsjohn-Gibbings for Widdicomb; at Bloomingdale's.

SWANSON AND HER CIRCLE IN THE TWENTIES

(Continued from page 44)

collaboration, he said, "I like the part God wrote best."

In *Sunset Boulevard,* the last shot of all is a massive close-up of the almond-shaped eyes, the squared mouth and the shining teeth of Gloria Swanson. The man who invented the close-up was David Wark Griffith. The face of Griffith, who died two years ago, stretched long and thin, with a high, curved nose breaking over an under-lip which protruded into a natural shelf on which he rested innumerable cigarettes. His grey eyes picked up details like a vacuum cleaner. Beneath a large grey hat, his hair, long and thin, spiked gently over his collar. His clothes were as unlike those of other Hollywood men as his direction was unlike that of other directors. He was an original.

Griffith, the son of Colonel "Roaring Jake" Griffith of the Confederate army, was born on a Kentucky farm, had the early nickname of "Sugar" and eventually acted, wrote, and starved continuously and gracefully until he anchored at the Biograph Studios, where he informed everyone that the direction was all wrong. There followed fame and a heavy undergrowth of eccentricities keeping pace with his development of new techniques. To point a scene, he introduced close-ups. He brought in cut-backs and later fade-outs. He invented hazy movie photography by throwing layers of chiffon over the lens to make more angelic the innocent hair of Lillian Gish. He spilled forth the corked talents of Mary Pickford, the Gishes, and the Talmadges, when he made his films of hokum, honey and horror, *The Birth of a Nation, Broken Blossoms,* and *Way Down East.*

On the set, his big grey hat firmly on his head, he always sat in the same position, leaning back, his right leg thrown over the left, his arms forming a pattern. The left one hooked on the right, which was lifted vertically as though he were a candlestick bearer. His voice was deep and slow with the resonance of a nineteenth-century Shakespearean actor. All was deliberate, as though he were watching himself in a slow-motion film. Not only did he direct, but he wanted to cut and edit, write the subtitles, and arrange the musical score. He never willingly wrote finis to a movie. There was always time for one more close-up.

Few producers made more money from close-ups than Adolph Zukor who signed Gloria Swanson to an elaborate Paramount contract after she made six films for DeMille. In five years or so she made twenty-one movies, including *Madame Sans Gêne, Bluebeard's Eighth Wife, Zaza, The Humming Bird,* and *Manhandled.* In those days, Adolph Zukor, president of Paramount Pictures, appeared frequently at public dinners, company dinners, and movie conventions, where he always cried, strangling appreciative words. (He always cried at the sight of his own success.) Those tears were the overflow of a man terribly enjoying himself. When the exhibitors first knew him they knew him as shrewd, but with a vein of sentiment. Within a few years that vein was publicly varicose.

Beneath a creamy top, and a soft slow voice, lay rock which nothing shifted. Although he may well have been the visionary that his own press agents called him, he was obviously the outstanding executive genius of the early movie days. Before the others were out of the nickelodeons, he had stretched out for big productions. When others economized, he paid out, commercially courageous. At executive meetings, he sat, a sad-eyed icicle, in the midst of arguments. Afterwards he would propose one of his bargain-sharp decisions. It floated in, a gumshoe notion. Such were the delicately worded propositions which often resulted in the suffocation of competitive companies, of many tender exhibitors. He amalgamated, he congealed and he was called "Anaconda Adolph."

In those days of the twenties, when Gloria Swanson was swinging high, the Talmadge sisters, Norma and Constance, were important too. Constance developed into a deft and fluttering comedienne, the best in the business, while Norma brought a warm, moody darkness to movie romance. Behind them both stood their mother. Mrs. Talmadge had a sense of fundamentals as sharp as a bread knife. It was one of the official secrets just after the publication in 1925 of *Gentlemen Prefer Blondes,* that Anita Loos had reaped the stack of worldly wheat, disseminated by the character Dorothy, from the mouth of Mrs. Talmadge. At one time Frank Sullivan, reviewing a book, signed by Mrs. Talmadge and called *The Talmadge Sisters,* wrote: "She analyzes them coldly and scientifically and comes to the conclusion that there are no better film stars starring than they. What could be fairer than that?"

But no matter what the book showed of Mrs. Talmadge's maternal ebullience, she really knew exactly how good they were and how bad. And her girls knew. There was no bunk about them. Disconcertingly witty and hard-boiled, the Talmadges were impossible to impress. Around them shimmered noise and laughter and the sound of the phonograph, and in the centre moved Constance, who always acted as though she had swallowed an arc light for breakfast.

Partners with Miss Swanson in United Artists at one time were the great Douglas Fairbanks and Mary Pickford. By 1927 they both wore halos, cut for them by a devoted public, halos a trifle binding, a fraction cocked, which Douglas Fairbanks industriously kept shining. To preserve that glitter Fairbanks worked. Miss Pickford did nothing. She stood for sanity. Hers was a snicker of sense in the midst of treble hysteria. In a business where everyone, including her own husband, collected eccentricities, she remained simple, a trifle dowdy, old-fashioned, her skirts too long, her hair piled in those golden, unconvincing curls so admired in 1915 when Biograph's Little Mary was growing into "America's Sweetheart."

Extremely shrewd in business, Mary Pickford aided Fairbanks in the publicly encouraged fallacy that he had no head for business. Actually he was pretty coony. At directors' meetings of his various interests, he would sit apparently a blank at the table and then, the words straining in a submerging flow of synonyms and explanatory phrases, he would offer an acute suggestion. He loved to play dead because he made such a smart ghost.

At Pickfair, high on a Hollywood hill, they received the world. Everyone came to see them. And after dinner they showed, as Hollywood still shows, a movie for entertainment. Slumped in a deep chair, Fairbanks, the king at ease, home from the studio, and Mary, the grave queen, home from a cornerstone laying, would slip back their halos and chew peanut brittle.

That was in the silent movie period so beloved of the ageing handsome character, Norma Desmond in *Sunset Boulevard,* whose definitive comment after watching an old film was: "Still wonderful, isn't it? And no dialogue. We didn't need dialogue. We had faces. There just aren't any faces like that anymore. Maybe one—Garbo." It is through Norma that Gloria Swanson, who began in the movies as an extra in 1913, is a star again in 1950, playing with the exaggeration, the intensity and some of the extraordinary technique invented by those pioneer directors, D. W. Griffith and Cecil B. DeMille.

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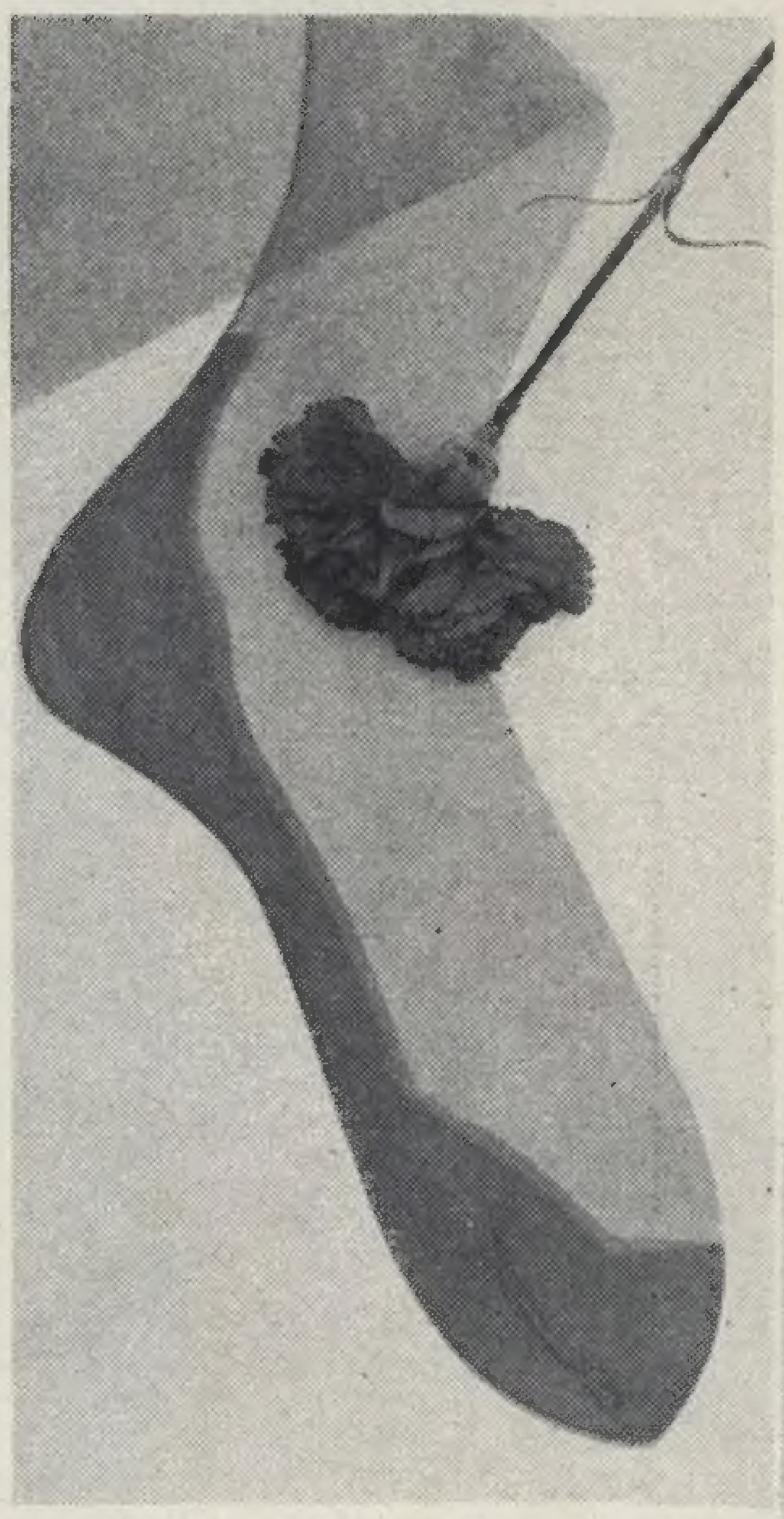
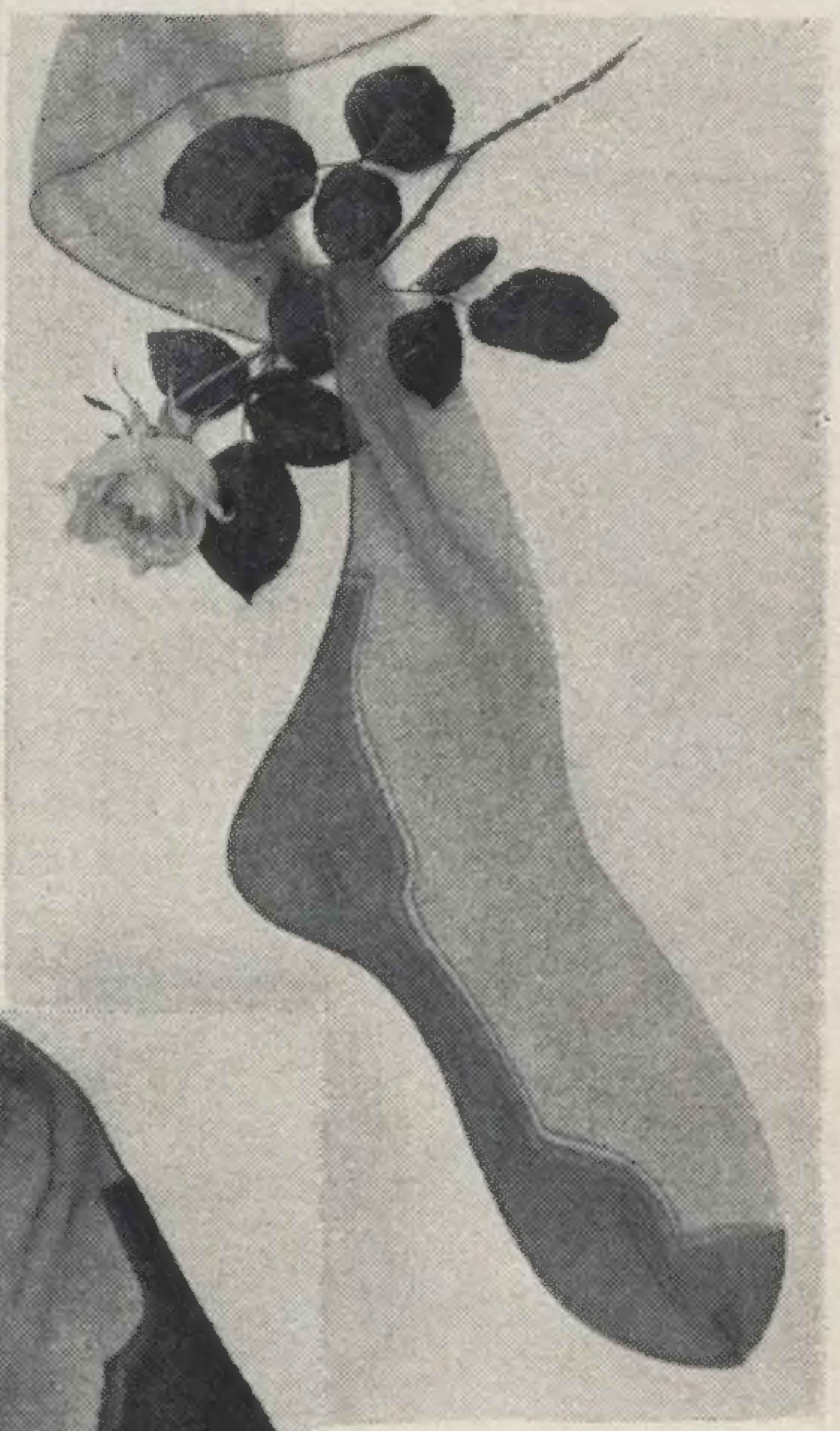
PRETTY LEGS, PRETTIER IN NYLON

(Continued from page 82)



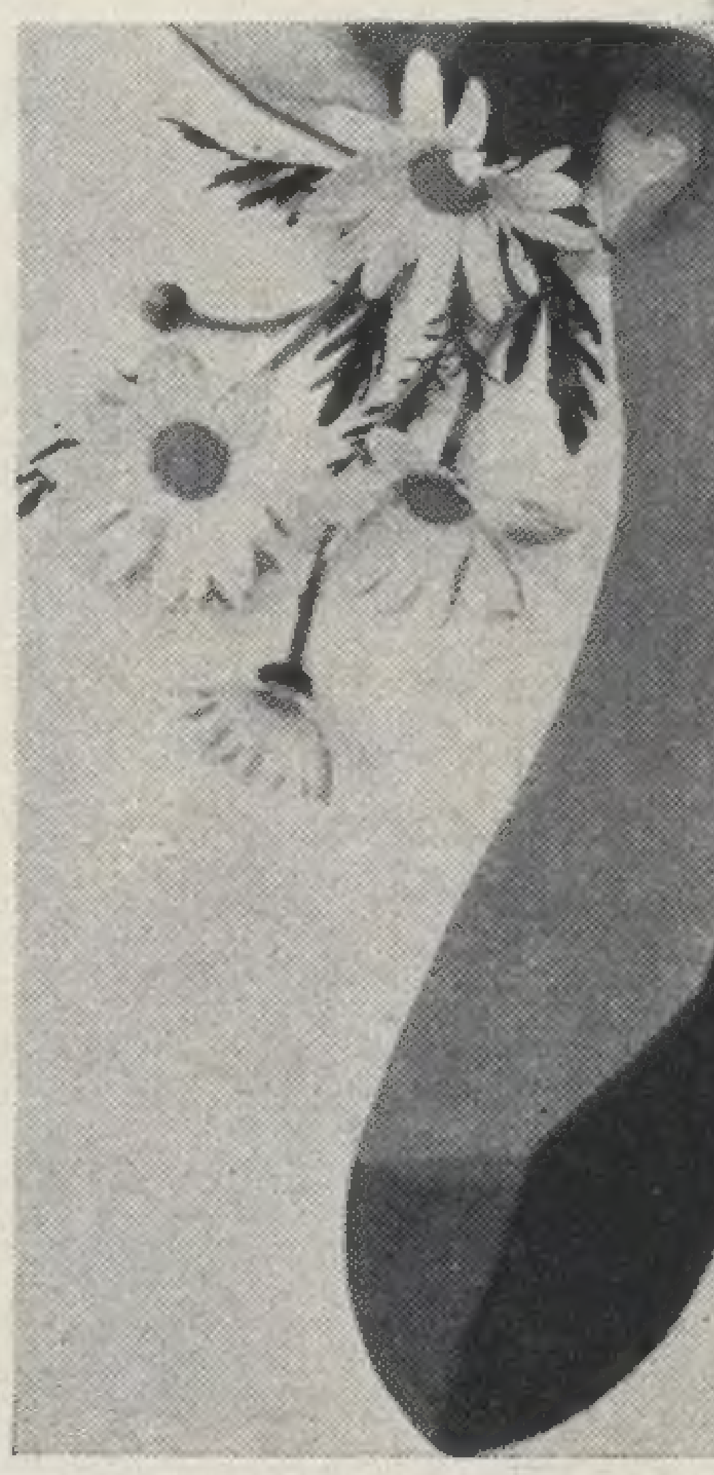
Left: For a completely closed opera pump or for a step-in, this 60-gauge, 15-denier stocking, in a light suntan colour called "Saucy." By Nolde, $1.95. At Stern's.

Below: Back interest: a framed heel for a narrow picture. This 51-gauge, 15-denier stocking, by Picturesque, in a pale "Golden Sand." $1.95, at Saks Fifth Ave.



GRIGSBY

Below: A 51-gauge, 15-denier nylon stocking with a soft cotton foot. By Gordon, in a beige tone named "Splendor," $1.50. At Hower's; R. H. White; O'Connor & Goldberg.



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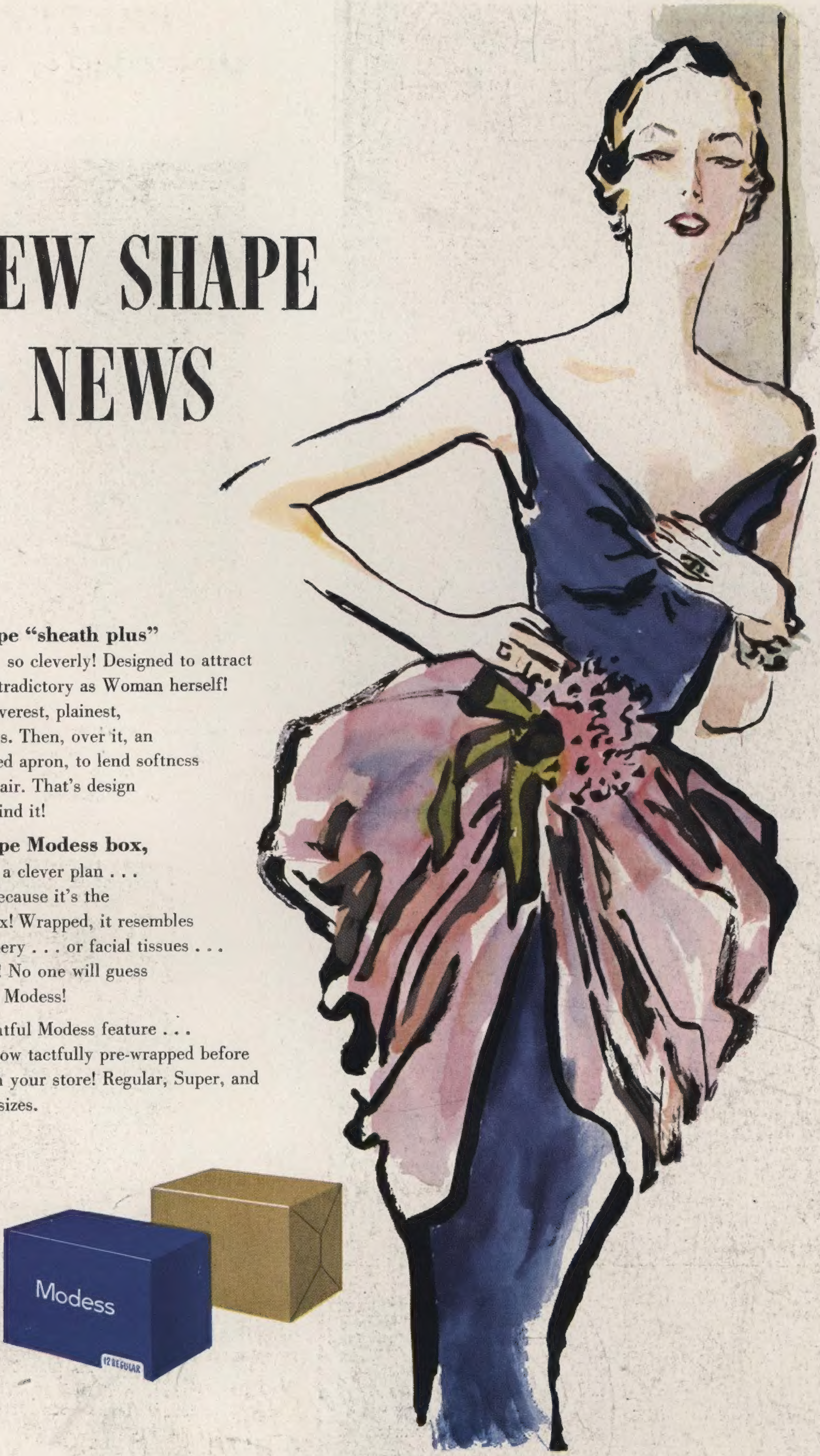

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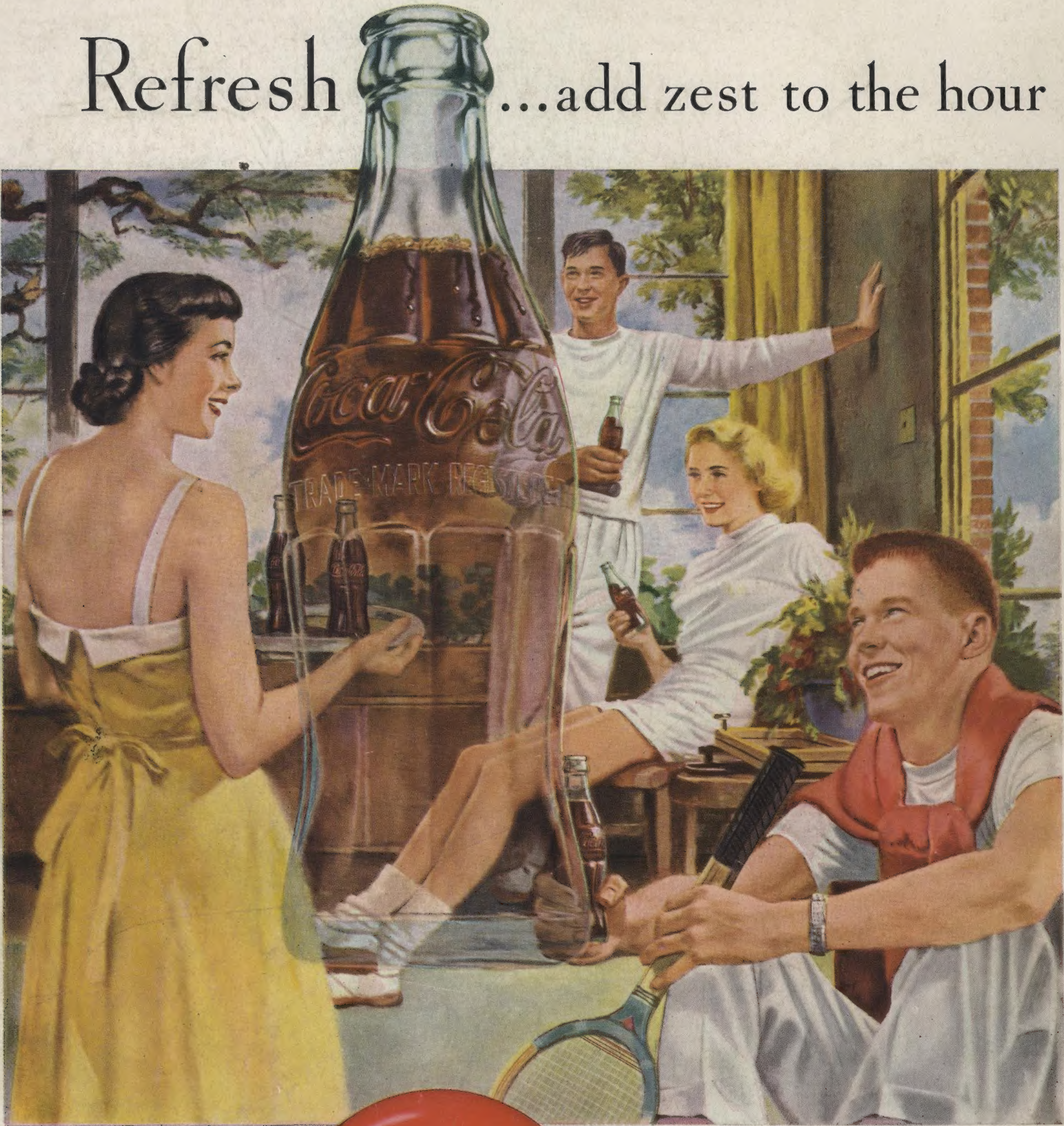
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